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N. Y. "BOHEMIANS" MARK TWENTIETH YEAR AT BANQUET

Bauer and Gabrilowitsch Are Honor Guests at Festive Meeting Attended by 1000 Musicians in Manhattan Hotel—History of Organization Reviewed in Address by Rubin Goldmark, President—Humor and High Spirits Predominate in Musical Program Presented by Notables—Club Has Entertained Noted Visitors in Score of Years' Existence—Philanthropic Foundation Is Feature

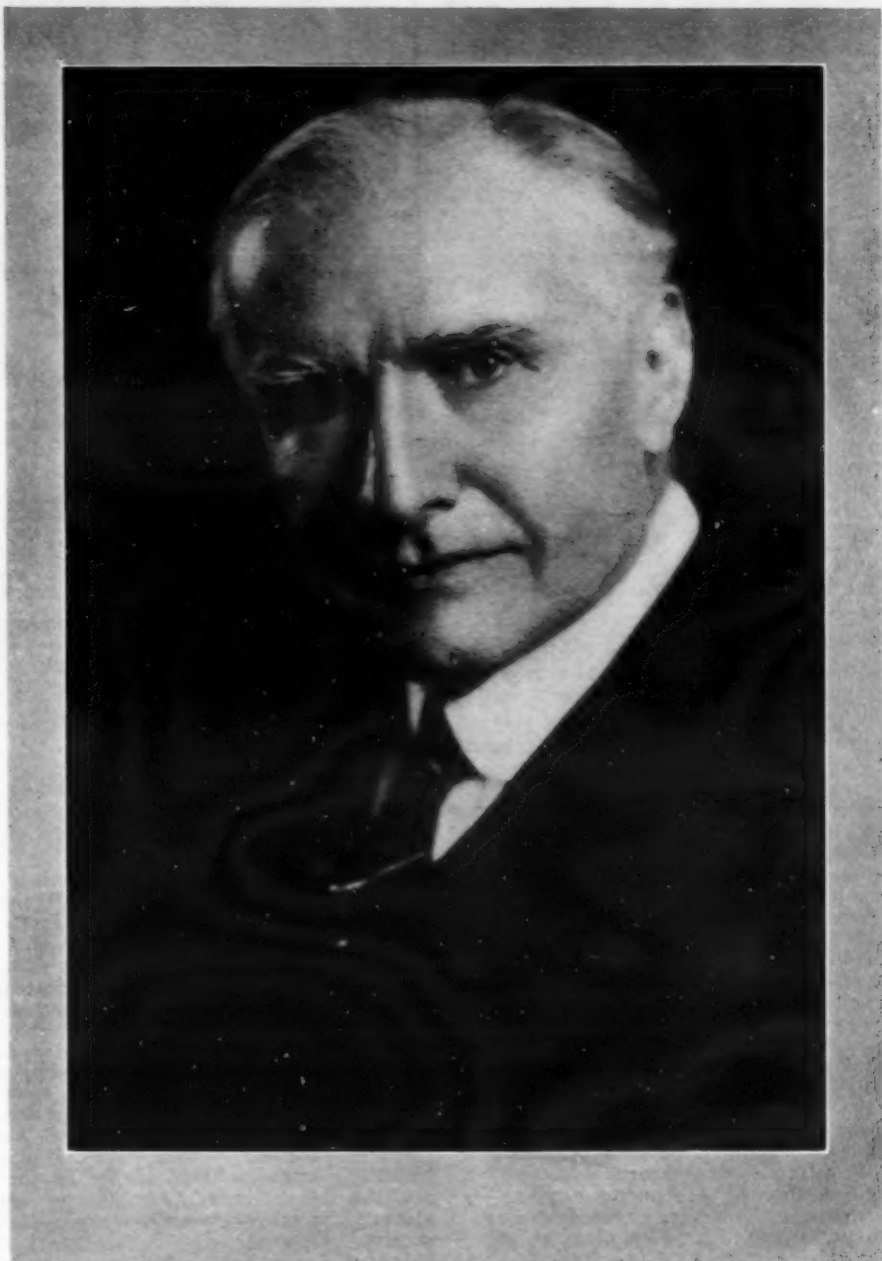
WITH an altruistic hospitality characteristic of the generosity and good fellowship of the organization, "The Bohemians" (the New York Musicians' Club) celebrated their own twentieth anniversary by tendering a dinner on Sunday evening, Dec. 19, in the Hotel Commodore to Harold Bauer and Ossip Gabrilowitsch "as a mark of appreciation for their great service to the cause of music in this country during the past twenty-five years." With the 500 members of the club were seated an equal number of guests—musicians and persons prominently associated with musical activities.

Rubin Goldmark, president of The Bohemians, was the spokesman for his colleagues in an after-dinner address. Reviewing the history of the organization, he dwelt upon the unbroken harmony of ideals and actions which has marked its existence, and upon the fine spirit of co-operation which has been constantly manifest in the social, artistic and philanthropic aspects of its undertakings. He closed with an eloquent tribute to the two guests of honor. Mr. Bauer and Mr. Gabrilowitsch responded modestly to the eulogy, and vied with each other in self-effacement, each urging the other's qualifications for primacy.

Sentiment and humor were felicitously blended in the speeches of the evening, and the same elements were mingled in the musical program, which was opened by Georges Barrère and his Little Symphony Orchestra with the overture to Saint-Saëns' "La Princesse Jaune." At the onset of the second number, announced as a concerto for flute and orchestra, Mr. Barrère apparently found his flute voiceless. After trying vainly to extract a tone, he handed the instrument to an attendant with whispered instructions, picking up a tiny tin flute and led the orchestra in a travesty of the overture. An overalled workman, hammer in hand, returned the golden flute to Mr. Barrère, who stilled the laughter with a suave and lovely reading of the "Dance of the Happy Spirits" from Gluck's "Orpheus."

Harriet Van Emden contributed a very enjoyable group of songs with Walter Golde as accompanist. There was naught but serious artistry in her singing of Rachmaninoff's "In the Silence of Night," Decréus' "L'Oiseau Bleu," De Lange's "Dutch Serenade" and Frank La Forge's arrangements of the Strauss

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WALTER DAMROSCH

American Conductor, Last Week Was the Recipient of Marked Affection from Audiences at Concerts Which Followed the Announcement of His Resignation from the Conductorship of the New York Symphony, to Take Effect at the End of This Season

"L'Elisir d'Amore" Is Revived by Chicago Opera After Seven Seasons

CHICAGO, Dec. 18.—A revival of "L'Elisir d'Amore" which was the first performance of this opera at the Auditorium in seven years, the return of Florence Macbeth and the season's first presentation of "Martha" were outstanding events in the Chicago Civic Opera Company's week. Repetitions made up the remainder of the schedule.

Toti Dal Monte's final performance of the season was made in the title rôle of "Lucia di Lammermoor" on the evening of Dec. 11, with Antonio Cortis as Edgardo and Giovanni Polese as Enrico. Mr. Polese, singing his part for the first time this season, gave it with freshness of vocal timbre, a good musical style and a well accentuated impersonation. José Mojica was an effective Bucklaw. The Raymond was Edouard Cotreuil. Alice D'Hermanoy had the rôle of Alice. Lodovico Oliviero appeared as Norman. The ballet danced pleasantly in Act III, and Frank St. Leger conducted in agreeable fashion.

The winter's first performance of

"Martha" was given at the extra matinee of Dec. 12, with Edith Mason in the title rôle, and Tito Schipa, Irene Pavloska, Virgilio Lazzari and Vittorio Trevisan in other chief parts. Under Roberto Moranzoni's leadership, the opera fell into a finer musical outline than it has generally obtained here in the past, yet occasionally suffered from the liberties taken by one or another of the principals.

The stage action and the singing were of the sort familiar to "Martha" audiences. Miss Mason, as the leading character in the opera, maintained her place and sang in a manner that brought the customary applause. Mr. Schipa, as Lionel, was at his best, and received the ovation which always follows his interpretation of "M'Appari." Lionel is one of Mr. Schipa's best impersonations. Miss Pavloska was a dashing Nancy, and Mr. Lazzari brought youthful and vigorous comedy to the part of Plunkett. Mr. Trevisan's

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NOVELTY RICHLY PROVIDED IN N. Y. ORCHESTRAL FARE

Damrosch Makes First Appearance After Announcement of Resignation, with Schumann Heink as Fêted Soloist, in "Jubilee" Concerts—Stokowski, with Arm in Sling, Assisted by Rodzinski in List Bringing Local Première of Kaminski Concerto Grosso—Mengelberg Introduces New Work to Manhattan in Szymanowski's "Song of the Night", with Lauritz Melchior as Soloist

NEW YORK'S orchestral week was none of incident and interest by reason of the first program of Walter Damrosch as conductor of the New York Symphony subsequent to the announcement of his resignation; two "Golden Jubilee" appearances of Ernestine Schumann Heink as soloist; first performances of two unfamiliar works of more than ordinary scope and acclaim; and the unusual sight of a conductor leading an orchestra with his right arm in a sling.

First in the sequence of events was a concert by the Philadelphia Orchestra Tuesday night, Dec. 14, in which two conductors participated, Artur Rodzinski leading the orchestra in the opening and closing numbers of the program, as Leopold Stokowski's associate, and Mr. Stokowski himself taking the bâton in his left hand for the first presentation in New York of a novelty, Heinrich Kaminski's Concerto Grosso. Hans Kindler, 'cellist, was soloist at this concert.

The Damrosch forces were next heard on Thursday afternoon, with Mme. Schumann Heink singing excerpts from "Rheingold" and "Götterdämmerung" in an all-Wagner program. The same program was repeated Friday. There were ovations and speech-making on both days.

Thursday night, Willem Mengelberg introduced Karol Szymanowski's Symphony, "The Song of the Night," a work based on Sufi mysticism, of which much had been heard. Lauritz Melchior, tenor

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Bâton of Capital Opera Changes Hands

WASHINGTON, Dec. 18.—Jacques Samassoud has resigned as conductor of the Washington National Opera Company, of which Edouard Albion is general director. Georges Georgesco, Rumanian conductor, has been appointed to succeed him. Mr. Georgesco will conduct the first performance of "La Bohème" in the Washington Auditorium on Jan. 10.

DOROTHY DE MUTH WATSON.

DETROIT SYMPHONY FEATURES SOLOISTS

Miquelle and Christian Play, DeLamarter Concerto Heard

By Mabel McDonough Furney

DETROIT, Dec. 18.—The Detroit Symphony, Ossip Gabrilowitsch, conductor; Georges Miquelle, 'cellist, and Palmer Christian, organist, soloists, gave the following program in Orchestral Hall, Dec. 9 and 10:

Overture, "Ruy Blas".....Mendelssohn
Cello Concerto in D Minor.....Lalo
"Unfinished" Symphony.....Schubert
Concerto for Organ and Orchestra,
DeLamarter
(Conducted by the Composer)
Prelude to "Die Meistersinger".....Wagner

Each number was an "outstanding feature." The three compositions conducted by Mr. Gabrilowitsch were melodious favorites. Mr. Miquelle is one of the most popular soloists of the orchestra, and the DeLamarter work was especially interesting. The material of this last-named music is admirable, and in the skilled hands of Mr. Christian, this number achieved instant popularity. Mr. Gabrilowitsch was loudly acclaimed, as this was his first appearance following the orchestra's Eastern tour.

The orchestra, with Victor Kolar conducting, assisted by the Ypsilanti Normal Choir, gave a performance in Orchestral Hall on Sunday afternoon, Dec. 12. The choral part of the program consisted largely of works of ancient masters, such as Palestrina and Orlando Gibbons, and some old French and Irish folk-songs. "Only Begotten Son," by Gretchaninoff; "A Legend," by Tchaikovsky, and "Ave Maria Stella," by Grieg, were also well sung. The orchestra played the Dream Music and Apotheosis from "Hänsel and Gretel," Tchaikovsky's "Sleeping Beauty" Suite and "The Sorcerer's Apprentice," by Dukas.

Frederick Alexander's choir from the Ypsilanti Normal School always attracts a large audience, for it has exceptional freshness and youth. Christmas songs were especially interesting, and did not suffer so keenly as some of the others from the shortage of male voices.

Jeanne Laval was presented by Charles Frederic Morse on Monday morning, Dec. 13, in his series of Book-Cadillac Musicales. It was Miss Laval's first appearance here as a recital artist and she greatly enhanced the popularity

Terre Haute Symphony Makes Successful Début

TERRE HAUTE, IND., Dec. 18.—Some 2000 folk flocked to the Indiana Theater recently for the maiden concert of the Terre Haute Symphony, William C. Bryant, conductor. The organization had its beginnings last spring, under the guidance of Arthur Hill, violinist, and Mr. Bryant, orchestral leader at the Indiana State Normal. It has been purely an altruistic movement, the fifty-odd players assembled from theater and normal school orchestras, advanced students and teachers giving their services free of charge.

The plan has been to give a series of concerts this season to prove that the orchestra is worthy of support and in the hope that a permanent orchestra may be established. The success of the initial concert, sponsored by the Women's Department Club, augurs well.

The program was well balanced, containing good, unhackneyed music which made an appeal to all classes of listeners. There were surprisingly few slips considering the inexperience of many of the players in orchestral routine. Alma Robertson, coloratura soprano, a local singer who is fitting herself for grand opera under Tita Ruffo, gave a brilliant performance of the Shadow Song from "Dinorah." She won a deserved ovation and responded with an encore. Mrs. Robertson's voice is of unusually beautiful quality and has had fine training for several years under Karleton Hackett. Amelia Meyer, pianist for the orchestra, accompanied her in the encore.

As Mr. Hill moved to another city recently, the burden of responsibility has fallen upon Mr. Bryant, who has been untiring in his efforts to make the work of this infant orchestra worthy of public presentation. The theater was donated for the occasion.

L. EVA ALDEN.

achieved with the Orpheus Club and the Detroit Symphony. She was enthusiastically acclaimed for her excellent diction, discriminating interpretative style and adroitly handled voice, and she was obliged to add several encores. Frank Bishop provided accompaniments that made one wish that he might find time to appear more often in that rôle.

On Dec. 14 Mr. Morse led the Orpheus Club through its first concert of the season in Orchestral Hall. The club sang superbly, as usual, and displayed even more smoothness and refinement of tone than last year. "The Ride," by Mabel Daniels, was one of the novel features of the program, sharing honors with three war songs. The "War Song of the Saracens" was one of the most effective things ever done by the club and the audience endeavored to win a repetition. Helen Traubel assisted as soloist.

On the morning of Dec. 14 the Tuesday Musicales presented Charles Wakefield Cadman and Constance Eberhart in a recital in Memorial Hall. Mr. Cadman played several groups of his own compositions, including several of his older ones, as well as the new ones. The audience (of such proportions that both chairs and programs were exhausted) particularly relished excerpts from his "Hollywood" Suite and was loud in its approval. Miss Eberhart sang several groups, including arias from "Shanewis" and "A Witch of Salem."

Christmas Spirit Animates Philadelphia Lists

PHILADELPHIA, Dec. 19.—The mid-winter associated appearance of the Matinée Musical Club Chorus and Matinée Musical Club Harp Ensemble resulted in a fine performance on Dec. 14 of Liszt's setting of the Thirteenth Psalm, together with an interesting miscellaneous program by the well-drilled chorus under Helen Pulaski Innes, and the efficient harp ensemble, of which Dorothy Johnstone Baseler is conductor. The soprano solo in the Liszt work was sung by Mrs. Robert Luckenbach, and Florence Haenle played the violin obbligato. Charles Cline, tenor, and Harold Wright, baritone, winners in the recent interstate students' contest, were additional soloists. Mrs. Edward Philip Lynch, Hilda Reiter and Mrs. John P. Leigo were in charge of the program.

On the afternoon of Dec. 18 the Matinée Musical gave its annual Christmas opera, this time a memorial performance of Victor Herbert's "Babes in Toyland." It was picturesquely staged at the Metropolitan Opera House under the direction of Alexander Puglia. A feature was the ballet, directed by Caroline Littlefield. Accompaniments were played by members of the Philadelphia Orchestra with Alexander Smallens as conductor. The rôles were taken by talented members of the club, and the Matinée Musical Club Chorus played a prominent and excellent part in the production.

Another revival of an old favorite in the course of the week was the Philadelphia Operatic Society's performance, on Dec. 15 in the Academy, of John Philip Sousa's "El Capitan." The score sounded as melodious as of yore, and the comedy and lines had been modernized by fresh topical allusions. Commander Sousa conducted with verve. Great credit goes to the musical director of the Society, Clarence Bawden, and the new stage director, Charles F. Schroeder, for

Massachusetts Federation of Clubs Announces Contests

BOSTON, Dec. 18.—The Massachusetts Federation of Music Clubs, through its president, Mary G. Reed, announces three contests for 1927: A students' contest, ages sixteen to twenty-four; a young artists' contest, ages twenty-four to thirty-two, to be held here between March 1 and 17, 1927; a junior contest for students not over sixteen years, to be held here between June 1 and 30, 1927. State prizes will be given the winners in each contest. Special music must be performed, and early application for entry should be made.

W. J. P.

Musicians Arrive for Holiday Season

Many musicians arrived last week for the holiday season. Jascha Heifetz came on the Berengaria Dec. 15 to spend Christmas here. Emma Trentini, soprano, came Dec. 20 on the Conte Biancamano, as did Pasquale Amato, baritone, and Alice Evelyn Gillen, Brooklyn

Bloch Wins Carolyn Beebe Music Prize

MRS. CHARLES COOPER, chairman of the contest committee of the National Federation of Music Clubs, announces that the Carolyn Beebe New York Chamber Music Society \$1000 Prize, given by C. C. Birchard, has been awarded to Ernest Bloch, a naturalized American citizen, now director of the San Francisco Conservatory. The judges were Albert Stoessel, (chairman), Carl Engel, Frederick Jacobi, Howard Hanson and Emerson Whithorne. The work is scored for the full personnel of the society, viz.: piano, five strings and five wind instruments. It is brilliant in character and bears the title "Four Episodes" with the subtitles "Humoresque Macabre," "Obsession," "Calm" and "Chinese." The work will have its first performance either in Chicago, at the biennial of the National Federation of Music Clubs next April, or at the Sunday salon concert on March 21 in the Hotel Plaza, New York, under the direction of Carolyn Beebe, pianist and founder of the New York Chamber Music Society.

their efficient work in the preliminaries, which showed to advantage in the production. The major rôles were taken by Daniel Matthews, John B. Becker, Wilbur Evans, Chris Graham, Frank Ritter, Amy Brumbaugh, Eva Ritter and Edythe Patman.

The feature of the annual Yuletide music of the Strawbridge and Clothier Chorus, which for a couple of decades has been a distinctive part of Philadelphia's pre-Christmas period, was the inaugural performance of a new setting of "Calm on the Listening Ear of Night," in anthem form, by Dr. Herbert J. Tily. Dr. Tily, who is musical director of the chorus as well as general manager of the store which sponsors its fine musical activities, conducted his composition, which is reverent in tone and rich in its writing. An innovation was furnished in accompaniments to this and other numbers by a full orchestra instead of piano, woodwinds and brass, as in previous years. Standard numbers such as "Adeste Fideles," "Stille Nacht, Heilige Nacht," Gounod's "Unfold Ye Portals" and the Largo from "Xerxes" were also given. The soloists were those admirable artists, Elsa Lyons Cook, soprano; Ednyfed Lewis, tenor; Minerva Bowers, soprano, and Maude H. Evans, soprano.

The alternate program, the Christmas episode from "Messiah," was equally interesting. It enlisted the solo efforts of Maybella Marston, contralto; Elsie Zollinger, soprano; John Vandersloot and Herbert Tily, 2nd basses; John Owens and Bernard Poland, tenors; Frederic George and Harold Simonds, baritones. Dr. Tily conducted with his usual authority. In addition to the choral music, sung against a beautiful and appropriate background, a number of charming costume tableaux, relating to Christmastide, were given. Audiences averaged 2000 a day since the opening of the series, which will continue till the day before Christmas.

W. R. MURPHY.

soprano, who has been concertizing in Italy. John Charles Thomas, American tenor, who has been singing for the past two years in opera in Brussels, arrived on the Olympic, Dec. 21, as did Pablo Casals, 'cellist. Dusolina Giannini, soprano, and Daniel Mayer, concert manager, came earlier in the week on the Deutschland. Among those sailing were Toti Dal Monte, soprano of the Chicago Opera, Dec. 16, on the Berengaria; and Johanna Galski, soprano, on the Columbus.

New Haven Forms Orchestral Society

NEW HAVEN, CONN., Dec. 18.—A new organization, to be known as "The Peoples Orchestral Society of New Haven," has been formed. The object of this organization will be to provide popular concerts at popular prices. It will be managed on a co-operative basis, members of the orchestra sharing the proceeds of each concert. The conductor will be Gerard Carbonara, director of a theater orchestra in this city. A. T.

GANZ LEADS "GIARA" AND NEW VARIATIONS

Former St. Louisans Heard with Symphony—Ballet Company Appears

By Susan L. Cost

ST. LOUIS, Dec. 18.—For the fifth pair of concerts given by the St. Louis Symphony this season under Rudolph Ganz, the soloist was Henri Deering, pianist. The program was as follows:

Overture to "The Barber of Seville," Rossini
Symphonic Suite from the Ballet "La Giara".....Casella
Piano Concerto in C Minor.....Rachmaninoff
"Scotch" Symphony.....Mendelssohn

Mr. Deering is a former St. Louisan and has been heard widely since his last appearance here. In the Concerto his playing showed study and thorough knowledge of the work, with earnestness and assurance of delivery. His tone is singing, yet crisp, full and rich, and marked by restraint when necessary. Debussy's A Minor Prelude was his encore.

The orchestra, besides giving Mr. Deering an excellent accompaniment, presented an interesting and well-balanced program. "La Giara" by Casella, the novelty of the evening, was preceded by explanations by Mr. Ganz, which proved an aid to understanding and enjoying the work. The score was given a most satisfactory reading and was received with apparent delight by the audiences at both concerts. Mendelssohn's Symphony pleased as the closing number.

The Sunday concert of the orchestra had an outstanding feature in "Variations on a German Folk-Song" by Siegfried Ochs. With explanations by Mr. Ganz, this number appealed greatly to one of the largest "pop" concert audiences of the season. Other numbers on the program were the "Rakoczy" March from "The Damnation of Faust"; Victor Herbert's "American" Fantasy; Brahms' "Academic Festival" Overture; and "The Star-Spangled Banner."

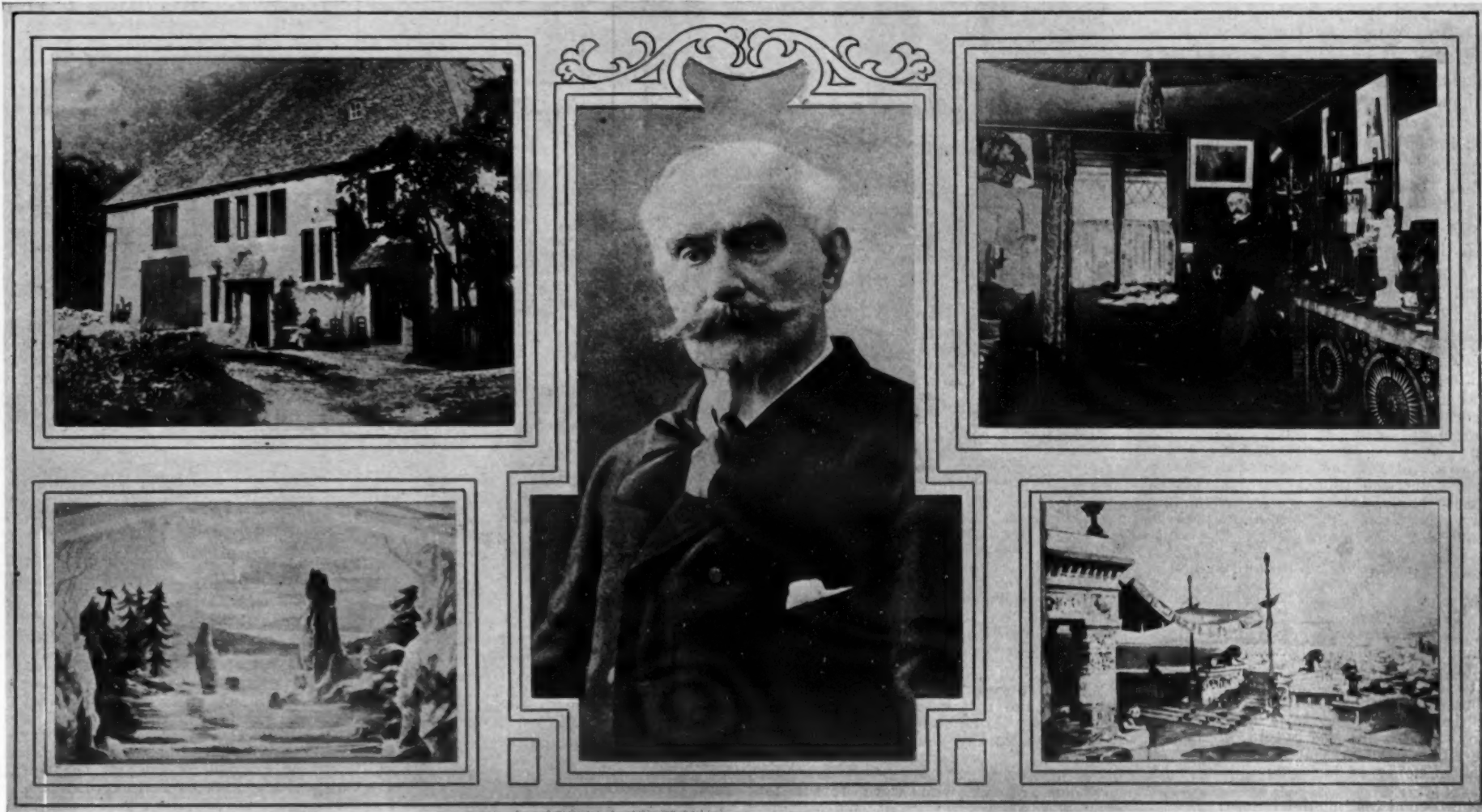
As soloist Elise Ahle, violinist, a former St. Louisan, who has studied for several years abroad, made a pleasing impression with her presentation of the Andante and Allegro movements of Mendelssohn's Concerto. Her encore was Novacek's "Perpetuum Mobile" with Frederick Fischer, assistant conductor, at the piano.

At the second young people's concert of the St. Louis Symphony, the history of the drum as a musical instrument was the feature brought out by Mr. Ganz. Lantern slides were shown, and Agnes Moore Fryberger, educational director of the orchestra, explained the development of the drum from the tom-tom of the savages to the kettle-drums of today. The program contained the "Academic Festival" Overture by Brahms; the second movement of Beethoven's Symphony, No. 1; Minuet and Farandole from Bizet's "L'Arlésienne" Suite; Skilton's "Indian War" Dance and "Vive l'Amour," sung by the children with the orchestra. The return of Mikhail Mordkin with his ballet was made on Dec. 9. Mr. Mordkin presented interesting programs at three performances, giving satisfaction to the audiences. The principal members of his ballet, Vera Nemtchinova, Hilda Butsova and Pierre Vladimiroff did fine work, as did all the company. The engagement was under the local management of Guy Golterman.

Gruenberg to Serve on International Jury

THE selection committee which chooses the programs for the festival of the International Society for Contemporary Music will meet in London, Jan. 3 to 10. Sir Henry Wood, one of the members, will be unable to serve, owing to his absence from the country at that time. Louis Gruenberg, American composer, will take his place. The meetings will be held at the Royal Academy of Music. The other members of the jury are Walter Straram, Alois Hába, Rudolf Simonsen and Philipp Jarnach. The members will be the guests of the Contemporary Music Center.

Ernest Reyer, Lesser Poet of Nibelungs, Recalled on Anniversary of "Sigurd's" American Première



A FRENCH ROMANTICIST AND SCENES ASSOCIATED WITH HIM

Center, Ernest Reyer, from a Photograph Taken in 1890; Upper Row, Left, Reyer's Home at Mouthier; Right, the Composer's Study in His Paris Home. Lower Row, Left, Scene from the Second Act of "Sigurd"; Right, Tableau from "Salammbô," Act II



We are all perhaps a little affected by Wagnerism in different degrees, but we have drunk and shall drink of the same spring and our sole precaution should be to look out lest we drown our own individuality." These words, attributed to Ernest Reyer, might well form a sort of motto for his life's labors. It is especially appropriate this year, which marks the thirty-fifth anniversary of the first performance of his opera, "Sigurd," in America. That brilliant cradle of opera in the South, the French Opera House in New Orleans, was the scene of this première on Dec. 24, 1891. "Sigurd," like "Götterdämmerung," sprang from the Nibelung legends, but it has found a much less lasting fame.

The fortunes of Reyer as a world-composer have varied outside his native France. Though one of the most prominent representatives of the modern French romantic school, he was fated to work in the shadow of greater names. In his early works we find him influenced by the Orientalism of Félicien David and the complex orchestration of Berlioz. In his later works, Reyer sought to become a reformer like Wagner—whose ardent champion and follower he was—and suffered criticism as being too advanced. Later in life he found himself classed with the reactionaries.

Though Reyer belonged to the Wagnerian school in theory and practice, his use of the *leitmotiv* was more or less incidental, and only when required as a means to an end. In his works, Reyer strove to bring forth broad and impressive effects, with the least possible elaboration of detail.

Had Potent Pen

As writer, especially as musical editor of the *Journal des Débats*, in which post in November, 1866, he succeeded Joseph Louis d'Ortigue (the latter in turn Berlioz' successor), Reyer became regarded as a worthy successor of the latter. His principal articles are to be found in a book entitled, "Notes de Musique," published at Paris in 1875. It

contains an interesting account of the trip to Germany made in company with Comte Walewski in 1864, as well as reminiscences of musical life in that country.

All through his life a Wagner enthusiast, and one of the first defenders of Wagner's operas, in Paris and elsewhere, Reyer as early as 1857 wrote a eulogistic article on "Tannhäuser," which he had heard at Wiesbaden. But he did not fail to do justice to César Franck at the beginning; or to foresee Massenet's future. He generously lauded the works of Bizet, Guiraud, Godard and others, contributing to their fame.

Picturesque Early Life

Ernest Reyer, whose real name was Louis Étienne Ernest Rey, was born at Marseilles, Dec. 1, 1823. As a youth he attended the music school of Tommaso Barsotti in his native city.

At the age of sixteen he became a clerk in the office of his uncle, Louis Farrenc, paymaster of the Province of Constantine. His position there did not, however, deter him from continuing his musical studies. His next position was in the government service in Algiers. There, when the Duc d'Aumale assumed military command of that region in 1847, Reyer composed and dedicated a mass to the Duchess. After the Revolution of 1848 he took up music as a profession, journeying to Paris to become the pupil of his aunt, Mme. Farrenc, a celebrated pianist and composer.

He soon made his bow as composer. In 1850 his "Le Sélam," a symphonic ode in four parts, with text by his friend, Théophile Gautier, inspired by his sojourn in Algiers, was first given in Paris, at the Salle du Théâtre-Italien (Ventadour) on April 5. "Le Sélam" is an Oriental symphony, and, while in theme it may remind one somewhat of "Le Désert" by Félicien David, there is no resemblance between the styles of the two composers.

"Maître Wolfram," an opera in one act, a libretto by Joseph Méry (1798-1865) and Théophile Gautier, was Reyer's first work for the stage. It was first performed on May 20, 1854, at the Théâtre-Lyrique, Paris, where it was well received. On Dec. 11, 1873, the opera was revived at the Opéra-Comique.

The opera was inspired by a lithograph, executed in 1838, by Aimé de Lemud. This work, entitled "Maître Wolfram," was in turn based on one of E. T. A. Hoffmann's stories and represents an organist seated at his instrument, deep in musical thought. Here is, briefly, the subject of the opera: *Léopold Wolfram* and *Hélène*, both young orphans, have been brought up together. That the young folks marry is the desire of their old school master *Wilhelm*. Such is also the wish of *Wolfram*, who wishes to become an organist of note. *Hélène*, whose affection for *Wolfram* is like that of a sister, loves *Frantz*, a soldier. A letter, which she loses, reveals her secret, and poor *Wolfram* resigns himself to forget his love in devoting himself to art, receiving from the tunes of his organ the comfort for which his soul has need.

An Exotic Ballet

It was at Alphonse Royer's proposal that Reyer composed the music for a ballet in two acts, "Sacountala," text by Gautier, which was performed successfully at the Opéra on July 14, 1858. Of the orchestration of this work, Berlioz said: "God be praised! we are away from the kitchen; we enter into the garden. It is warm here, but the heat comes from the sun; the odors are the perfumes of the green grass and the breeze. Let us breathe them freely."

The success of the ballet led Reyer to compose an operatic cantata, for the victories of Cavriano and Solferino, won June 24 and 25, 1859. The score was composed, orchestrated and performed in the space of two days. It was given on June 27 and again on June 29 at the Opéra, between the second and third acts of "La Favorita."

Reyer's next work was "La Statue," an opéra-comique in three acts and four scenes, libretto by Barbier and Carré. It was performed for the first time at the Théâtre-Lyrique, Paris, April 11, 1861.

Present of Bâton

On the evening of the first performance of "La Statue," M. Deloffre found, on the conductor's desk, a bâton with the following inscription: "Théâtre Lyrique, from the authors of 'La Statue' to M. Deloffre. M. Reyer and his associates desire to express to the excellent

orchestra conductor of the Théâtre-Lyrique, their appreciation and gratitude for the zeal and understanding which he has given to the musical direction of their work."

The opera was revived at the Opéra-Comique, Paris, April 20, 1878. The revival of this work did not meet with success, and probably the libretto, based on a tale from "The Arabian Nights," had something to do with its failure. The Orientalism of the book and the originality in the situations were indeed most fitting for a nature such as Reyer's; and, musically, the opera is considered one of his best works, receiving high commendation from Bizet and other musicians. A fervent admirer and follower of Weber, in this work Reyer has followed his style of composition.

The opera was revived again on March 6, 1903, at the Paris Opéra.

For the first performance of his next work, "Erostrate," an opera in two acts, words by Joseph Méry and Emile Pacini, Reyer had to take his score to Germany. Translated into German by Karl Ferdinand Dräxler and Ernst Pasqué, the opera was given at Baden-Baden, Aug. 22, 1862. Rehearsals, held in Paris, were under the direction of Bizet. On Oct. 16, 1871, the work was given at the Opéra-Comique, Paris.

A Grecian Fable

The story concerns the destruction of the Temple of Diana. *Erostrate* is seeking to obtain the love and favor of beautiful *Athénais*. She is, however, already in love with *Scopas*, the sculptor of a statue of Venus, for which she has been the model. Diana becomes jealous of this statue of Venus and destroys it with a thunderbolt. *Scopas* refuses to avenge this deed by destroying the statue of Diana, whereupon *Athénais* throws herself into the arms of *Erostrate*. He avenges her by burning the temple of Diana. When the enraged mob demands death for *Erostrate* and *Athénais*, both find death by hurling themselves into the flames.

In August, 1862, Reyer was decorated with the cross of the Legion of Honor. For the grand international festival held in 1865 at Baden, where the works of prominent European composers were given, and of which Reyer had charge,

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Manhattan Heaps New Honors on Schumann Heink

AS a climax to a "farewell" golden jubilee tour of the country in recital and appearances in several cities as soloist with the New York Symphony, Ernestine Schumann Heink's return to New York last week was marked by a unique series of affectionate testimonials, in honor of her fiftieth year before the concert public. The celebrated contralto was tendered a testimonial luncheon at the Hotel Astor on Dec. 14 by the governing board of the Town Hall—an event attended by many musical notables. Her two appearances as soloist with the New York Symphony, on Dec. 16 and 17, were the occasions of unusual ovations. At the first matinee concert she was presented with a jeweled brooch from the directors of the Symphony Society, Harry Harkness Flagler making the address, and at the evening concert on Friday she was made an honorary life member of the New York Symphony with suitable ceremonies. Conducting the orchestra and leading in the ovations for the singer was Walter Damrosch, who had a few days previously announced his own approaching retirement from the Symphony post he has held for so many years.

Testimonial Luncheon

At the luncheon on Tuesday, Henry W. Taft, chairman of the League for Political Education, presided. Mme. Schumann Heink was given a souvenir testimonial in a handsomely engraved portfolio. The testimonial contained tributes from the board of governors of the Town Hall and in addition, from many leaders in the world of music. The singer was presented with fifty-one roses in honor of her golden jubilee by Mr. Taft.

The formal testimonial from the Town Hall read: "We pay tribute today to the beauty of a glorious voice, but even more to the beauty of a noble character. We do homage to a great artist, but even more to a great soul."

"The ideal use of a rarely precious gift, work—patient, brave persistent work, unselfishness, self-denial, self-sacrifice, faithfulness to the duties of motherhood, devotion to the country to which allegiance had been pledged when it cost much—it is for these things that we honor you."

"We give you our hearts' love. We wish you many years to come of triumph and happiness. May your ways be ways of pleasantness and all your paths be peace."

The guests included Geraldine Farrar, Mrs. Theodore Roosevelt, jr., Antonio Scotti, Josef Hofmann, Artur Bodanzky, Harry Harkness Flagler, Richard Aldrich, Frances Alda, Mrs. William H. Bliss, Ernest Schelling, Francis Rogers, Harold Bauer and Frederick Steinway. Testimonials also were sent by Giulio Gatti-Casazza, William J. Guard, Sergei Rachmaninoff, Marcella Sembrich, Mary Lewis, Frederick A. Stock, and Leopold Auer. The speakers were Mrs. Robert Erskine Ely, Mrs. Roosevelt, Mrs. Walter Damrosch, James Speyer and Mr. Flagler.

Sergei Rachmaninoff sent his sincere regrets that he was not in New York to attend the luncheon for Mme. Schumann Heink but sent his respects to her and his appreciation of her art. Frederick Stock also sent a message of greeting.

Gift from Directors

At the matinee concert of the New York Symphony on Friday, a feature was the presentation of a jeweled brooch to Mme. Schumann Heink from the directors of the Symphony Society, Harry Harkness Flagler, president of the society, making the presentation speech. The audience stood up to welcome Mr. Damrosch and Mme. Schumann Heink when they appeared, and remained standing during Mr. Flagler's address. Mme. Schumann Heink was given a "tusch" by the orchestra.

Mr. Flagler's speech of presentation to Mme. Schumann Heink was as follows:

"My Dear Mme. Schumann Heink: "You are celebrating this year the fiftieth anniversary of your first appearance on the concert stage by a golden jubilee which is carrying you through the length and breath of this land."



Schumann Heink Yesterday and Today: Above, Rehearsing with Walter Damrosch Recently for Her Jubilee Appearances with the New York Symphony; Right, as "Erda" in "Das Rheingold," from a Photograph Taken About Twenty-five Years Ago

"Everywhere grateful hearts again respond to the magic of your voice and art, but New York claims a special pride in this noteworthy year, in that it was the scene of your early triumphs in the operatic world."

"Those of us who were fortunate enough to hear the great Wagnerian performances of the early years of 1900 at the Metropolitan Opera House can never forget the wonderful impersonations which you called into being. Your *Ortrud*, *Fricka*, *Brangäne*, *Waltraute*, *Erda*, a gallery of operatic portraiture which quickly became, and remained, the standard one."

"Today you return to us in the splendor of your matured art to renew the joys of the past, and to give to the younger generation an example of singing and interpretation in the truly grand style."

"The Symphony Society has had evidence in the past of your generous and warmhearted interest in its welfare, and today it is again honored by your appearance at this concert."

"On behalf of its officers and directors, I have the pleasure of presenting to you this brooch, in token of their gratitude and affectionate admiration, with the hope that for a long time to come the world may be made happier and better by your beautiful art."

Singer Replies

It was some moments before Mme. Schumann Heink could reply, not only because of the emotion which plainly held back her words, but because the audience—standing, like the orchestra, applauded vigorously and long. Then she referred to her singing for "her boys," the soldiers, and pledged that as long as she lived her art would be available to help "your girls."

"I have been told I am interested only in the boys," she said. "Well, maybe I am. But now I am going to be interested in the girls, too. I will give to them all my help I can."

There were characteristic shrugs and gestures, an orchestral player was patted on the shoulder, another smiled as finger was shaken under his nose, and it was possibly five minutes after the gift had been acknowledged before the applause subsided.

Friday evening's audience again rose in homage for Mr. Damrosch and for the favorite singer when she entered, regal and benign as ever, in a white gown. Mr. Damrosch kissed her hand. At the conclusion of her second solo a huge testimonial wreath in gold was carried up to the stage. There were not a few touches of informal good humor in the impromptu address which George Barrère, first flutist and one of the older members of the orchestra, made in conferring honorary membership in the orchestra upon the singer. He paid tributes to her great artistic

achievements and her personal charm and womanliness, saying "We are all your pupils"—with a gesture including the house.

Orchestra Presents Scroll

Mr. Barrère presented a hand-engraved parchment scroll welcoming her as a member of the orchestra. The inscription on the scroll, which he read, was as follows:

"Whereas Mme. Ernestine Schumann Heink is a great singer, whose art after fifty years of triumph remains perennially young; and whereas Mme. Schumann Heink, having received them at first hand, has faithfully preserved and inspiringly transmitted to the present generation the purest Wagnerian traditions:

"Whereas Mme. Schumann Heink is scarcely more renowned for her artistry than for her personal charm and her womanliness; and whereas during her recent appearances as soloist with the New York Symphony Orchestra in Washington, Baltimore, Philadelphia and New York Mme. Schumann Heink especially endeared herself, by virtue of her unsurpassed Wagnerian interpretations, her amiability and her personal magnetism to the members of the New York Symphony Orchestra,

"Resolved that as a token of their homage to the artist, and of their admiration for the woman, the members of the New York Symphony Orchestra, whose names are hereto subscribed, do hereby confer upon Mme. Schumann Heink honorary membership for life in the New York Symphony Orchestra."

The orchestra played the *Valkyrie's* theme. Mme. Schumann Heink acknowledged the tributes with characteristic gestures of humorous depreciation, and she made a brief but hearty reply in which she said that "she had previously been a mother to all the boys of the United States Army, but now she found that she was to be mother also to a whole symphony orchestra." She concluded with a pledge that she would always be ready to aid any member of the orchestra who should bring any sort of difficulty to her. She was recalled again and again to the stage.

Dent Named Cambridge Music Professor

LONDON, Dec. 12. — E. J. Dent, the noted musicologist, has been named professor of music at Cambridge University, to succeed the late Dr. Charles Wood.

New Chicago Turnverein Will House Opera and Orchestra

CHICAGO, Dec. 18.—After celebration of its seventy-fifth anniversary next fall, the North Side Turner Hall, 812 North Clark Street, will be demolished to make room for a new building of seven stories which will cost \$1,500,000. The new structure will house the Turnverein in one wing, and in the other will provide for musical and theatrical activities of various kinds. In a theater seating 2500, a fifteen-week season of opera will be given in English. There will be two concert halls, one seating 1000, the other 1500 persons. In this wing the Chicago Philharmonic, Richard Czerwonky, conductor, and Joseph A. Schwickerath, manager, will give its regular series of Sunday afternoon concerts. EUGENE STINSON.

BALTIMORE GREET THATCHER FANTASY

Richards Heard with Strube Players—Violinist and Quartet Appear

By Franz C. Bornschein

BALTIMORE, Dec. 18.—The Baltimore Symphony, Gustave Strube conductor, gave its second concert of the current series in the Lyric on Dec. 12. The program began with Weber's "Euryanthe" Overture, which was followed by a novelty, a Haydn Concerto for harpsichord, played with exquisite taste by Lewis Richards. Mr. Richards, one of the few harpsichordists in the country, played Haydn's Concerto in D Major from the original scoring of the work, which he himself had copied some years ago from the library of the Royal Conservatory in Brussels. Two weeks before he had played this same work in New York at his first appearances as soloist with the New York Symphony.

The principal item of local interest was the first performance of Howard R. Thatcher's "Symphonic Fantasy." The composer conducted this composition with skill. The interpretation proved the work to be that of an erudite musician, whose knowledge of orchestral blendings invested the thematic material with colorful sound combinations. His work was accorded a hearty reception, and he was recalled many times to acknowledge the applause. A huge laurel wreath was presented to the composer after he directed his score. The remainder of the concert consisted of Wagner excerpts, read with intelligent conception by Mr. Strube.

Sascha Jacobsen, violinist, with Gil Valeriano, tenor, appeared jointly in the recital given under the auspices of the Albaugh Bureau in the Lyric on Dec. 15. The violinist plays with breadth and imbued his interpretations with a serious quality that was commendable. The tenor seemed to strike the fancy of the audience with his readings of Spanish songs and operatic arias. Alice Valden and Loyce Greenwald were the accompanists.

The Flonzaley Quartet gave the program of the eighth Peabody recital Friday afternoon, Dec. 17. The delicacy of the Haydn D Major, Op. 78, served to set the mood for the concert. This easily prepared the atmosphere for the Ernest Bloch "Pastorale," which was played with ideal suggestion. The program closed with the virile quartet in E Minor of Beethoven. An extra number, a setting of "Loch Lomond," gave great pleasure to the audience.

The second concert of the series given at Newcomer Hall, Maryland School for the Blind, took place on Sunday afternoon, Dec. 12, the program being given by Albert Newcomb, tenor, assisted by Virginia Carty at the piano. Mr. Newcomb is well known in local music circles, and this recital gave opportunity for further appreciation of his singing. An aria from "Messiah," the Narrative from "La Bohème," Walther's Prelied and Schumann, Schubert, Rachmaninoff and other songs were sung with robust tone and interesting style.

Central Ohio Supervisors Elect President

CINCINNATI, Dec. 18.—Larry Smith was elected president of the Music Supervisors of Central Ohio at a recent meeting in Columbus.

Representative Clubs in the National Federation

Fifteen Women Formed Nucleus of Now Flourishing MacDowell Music Club of Statesville, N. C.—Teacher of Sherwood Method in Chicago Takes Her Interest to Portland, Ore., and Establishes Organization on Order of a Chicago Club—Social Activities Play Small Part in Life of the Marston Club of Portland, Me., Which Centers Efforts on Doing Good Musically—Los Angeles Woman's Lyric Club Encourages Local Composers by Giving Them Opportunity for Performance of Choral Works



Photo by Adams Studio

Photo by Sorebne

PRESIDENTS OF FOUR LEADING MUSIC CLUBS

Left to Right, Mrs. A. P. Steele, President of the MacDowell Music Club of Statesville, N. C.; Alice Brown Marshall, President and Director of the Sherwood Club of Portland, Ore.; Laura E. Ross, President of the Marston Club of Portland, Me., and Mrs. Laird J. Stabler, Who Heads the Woman's Lyric Club of Los Angeles

STATESVILLE, N. C., Dec. 18.—The MacDowell Music Club was organized in 1908 with fifteen members. Katherine Gaines of St. Louis, director of music at Mitchell College, a local institution, was the first president of this organization. Miss Gaines was a pupil and admirer of Edward MacDowell at the National Conservatory in New York and suggested his name for the club. It was adopted. She was the leader of the club for five years.

Mrs. William Wallace, of this city, who has a State-wide reputation for her zeal and interest in the cause of music, was president for eight years, followed by Mrs. M. C. Wood, Mrs. E. J. Gaither, Mrs. H. O. Steele, Mrs. E. M. Land and the present incumbent, Mrs. A. P. Steele, who has entered on her second year of leadership.

Its Aims

The MacDowell Music Club is affiliated with the National Federation of Music Clubs and the North Carolina State Federation of Music Clubs, numbering three officers in the latter, namely, Mrs. William Wallace, State treasurer; Mrs. H. O. Steele, State first vice-president; Mrs. A. P. Steele, State auditor.

The purpose of this club is the maintenance of high musical standards in the community. At an annual concert given free to music-lovers, the members have presented at various times, the following oratorios and cantatas: Gaul's "Holy City"; "The Legend of Granada," "The Fishermans," "The Rose of Avon-town," "The Slave's Dream," "Alice Brand," "Mon-Dah-Min," by Paul Bliss. The members have also given recitals of sacred music, assisted in community sings, in a music memory contest in the public schools, given financial aid to the music fund of the schools, for band instruments, and given a scholarship at Mitchell College to deserving pupils.

Active Membership

The present membership of thirty-two active and twenty-four associate members is the largest in the history of the club, and it is the members' hope that the club may grow in numbers, usefulness and enthusiasm in furthering the cause of music in the community. Its past accomplishments and the niche it has made for itself are their assurance that this hope will be realized.

Chicago Group Is Model for Portland, Ore.

PORTLAND, ORE., Dec. 18.—The Sherwood Club of Portland owes its existence to one woman's enthusiasm for music and loyalty to her teacher. Its name gives a clue to the teacher—the late William H. Sherwood of Chicago. The woman who was instrumental in forming the Sherwood Club here is Alice Brown Marshall. Mrs. Marshall, its president and director, was a charter member of the Sherwood Club of Chicago. She studied with Mr. Sherwood for many years, appearing with him in concerts in Chicago, Minneapolis, and other cities.

After teaching in Mrs. Sherwood's home in Chicago, she came to Portland, in 1922, to teach and control the work on the Pacific Coast. Once established in this part of the country, it was only natural that she seek to transplant to Portland the advantages that were Chicago's through the existence of the Sherwood Club there. Hence the western offshoot, as it were.

Two years after Mrs. Marshall's coming to Portland, the local Sherwood Club was organized. That year it became affiliated with the Oregon Federation and the National Federation of Music Clubs. There are twenty-one members.

One evening a month is devoted to serious study of the music and lives of composers, such as Beethoven, Schubert and Chopin, and one evening is given over to the study of American composers only. Last season two open concerts were given.

Federation Policies

Every effort is made to support the National Federation of Music Clubs. The president has urged that every member lend all energy to promote the interests of the organization, maintaining that it is not what each gets out of the club, but puts into it, that will have an effect upon the advance of music standards in America.

Mrs. Marshall has had extensive experience as performer as well as teacher and organizer. Among her appearances was one at the World's Fair Grounds in St. Louis, where she played before the National Federation of Music Clubs in the Hall of Congress.

Club of Portland, Maine, Honors Composer's Name

PORTLAND, ME., Dec. 18.—The Marston Club began as a private musical organization for women. It was founded in 1887 by Mrs. Charles Bedlow, who was the first president. Mrs. Frederick Dyer was the first secretary-treasurer. The club was named in honor of George W. Marston, composer of this city.

The roll is limited to twenty-five active members. Meetings are held on the first Monday in each month from November to April, inclusive, making six meetings each year.

When the club was organized, members met at one another's homes, but last year meetings were held in the piano rooms of Cressey & Allen. This was a great improvement as the arrangement eliminated all social activities and every meeting was devoted entirely to real work.

Divided Activities

The active membership is divided into three divisions by the program committee, and each person takes part twice a year. The officers are: president, Laura E. Ross; vice-president, Mrs. William C. White; secretary-treasurer, Grace Simonton. The annual meeting is held in June, when the officers are elected and the program for the year is outlined.

Three years ago the club started the home study of musical appreciation as sponsored by the National Federation of Music Clubs. It intends to continue this study next year for the final year.

Programs consist of a business meeting followed by music and then the study course. Meetings are in the evening at 7.30, and it is almost always 10 o'clock before they are over. The subjects last season were: November, "Miscellaneous"; December, "Oratorio Composers"; January, "Spanish-Moorish"; February, "Scandinavian"; March, "Miscellaneous"; April, "French Composers."

In 1924 a Junior Marston Club was organized for girls from ten to eighteen years of age who were either pupils or relatives of members of the senior club. This younger branch is progressing and doing very good work.

Among the members of the senior club are pianists, singers, violinists, and one reader who does straight and musical readings. The membership list is full, but there is an amendment before the body, to be voted upon at the annual meeting, to raise the limit to forty mem-

bers. This, if it passes, will enable the organization to do more extensive work next year.

The charter members of the club were as follows: Mrs. Bedlow, Grace Haskell, Ella Rolfe Allen, Mrs. Walter Smith, Mrs. Dyer, Mrs. Albert Woodman.

Following are the names of the women who have been president of the club: Mrs. Bedlow, Mrs. Henry Gilman, Mrs. Dyer, Viola De Grys, Mrs. George Way, Mrs. George W. Pennell, Elizabeth Brown, Luella True, Elvira Caswell, Margaret Cloudman, Florence Bremon, Ethel Lauterman, and Mrs. Ross.

Los Angeles Choir Offers Medium for Worthy Gifts

LOS ANGELES, CAL., Dec. 18.—The Woman's Lyric Club of Los Angeles was organized twenty-two years ago by a group of earnest women devoted to the study and advancement of choral music and the encouragement of musical talent wherever found. The active membership consists of 135 women, each of whom must have withstood the exacting entrance test. The audience is composed of associate and student members, the fee for the latter being so modest that the most struggling music student may attend.

The three annual concerts have been truly artistic events. Under the direction of Jean Baptiste Poulin, who has trained the club since its first meeting, and with the inimitable Mrs. M. Hennion Robinson at the piano, the club has had the commendation of numerous critics.

Among the active membership are numbered many excellent voices. The Club Octet is steadily establishing its merit in the minds of the musical public and is becoming a favorite medium for the trial of manuscript music by representative composers. Especially is this true of the beautiful songs of the gifted accompanist.

Much of the joy of the work is sharing success with others, the club at times appearing on artist courses in other localities. Sometimes the chorus goes to cheer the veterans at Sawtelle.

The keynote of the club is harmony; that spirit has dominated all activities, even the elections being practically unanimous. Next in importance is an inclination to assist aspiring talent to coveted success, an instance in point being the welcoming of Lawrence Tibbett

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Proposing Walter Damrosch for Head of the Juilliard Foundation—One Way of Setting Him to a Bigger Task Than Directing the Symphony—When the News of His Resignation Was Broken to the New York Scribes—Prima Donna Day at the Metropolitan and Some Additional Troubles for Rome's Chief of Police—Chicago Enjoying Some Additional Rumors and Dubieties—When Two Opera Characters Found It Hard to Die—A New Light on Fritz Busch

Dear MUSICAL AMERICA:

IN turning over in my head the resignation of Walter Damrosch from his post as conductor of the New York Symphony, after forty-two years of notable constructive work, I found myself wondering if there was not some bigger thing the dean of our conductors should be called upon to do for all of us before he is finally permitted to retire from the music of America.

As you know, I have spoken of him many times as one who would make a splendid Minister of Arts in the Cabinet of the President, if this much needed addition could be made to the official family. But apparently the time has not yet arrived when the necessary sanctions can be readily obtained.

It was while I was mulling this over, that the thought came into my head that there was something bigger than conducting any orchestra, in which the knowledge, the administrative ability, the tact, the vision, the prestige, the strong personality, the courage and the progressiveness of Walter Damrosch might be utilized for inestimable public benefit.

That something was the Juilliard Foundation.

Put Walter Damrosch in control of those twenty or more millions which the late Augustus Juilliard willed for the advancement of music in this country, and how music would advance!

There is no other American, of this I am satisfied, who could do as much to make that money accomplish just what music's benefactor intended it should accomplish; there is no other American in whom the public would have such confidence; no other American who could be depended upon to approach the task with a clearer mind as to just what was needed and what could be done.

That Dr. Frank Damrosch, his brother, head of the Institute of Musical Art, has already been brought into alignment with the Foundation through the recent alliance of the two institutions would certainly be no barrier or handicap. The educational phase is, of course, but one side of the Juilliard problem—perhaps the simplest and least important of all. What is needed, above all else, is a clear vision as to what can be done for music in this country, with almost unlimited funds to do it with. Anyone who has observed Walter Damrosch's career knows he would go to the heart of every problem and there would be no floundering about with long investigations that get nowhere. The beginning that has been made with the Graduate School, and that rather tardily, would soon be supplemented by moves

that would quicken the pulse and extend the influence of opera, symphony, chamber music, choral music and every phase of musical endeavor in America.

Perhaps I should meet with a very flat and very positive refusal, but if I were the board of directors of the Juilliard Foundation I know where I would turn for the Moses whom I would expect to lead me out of the Wilderness.

SINCE writing the above, I find that Samuel Chotzinoff of the New York World has had the same brilliant idea. Indeed, he says he thought that it was for some such announcement that the newspapermen were invited to the Damrosch abode the day the resignation was given out. Very well then, let us add Mr. Chotzinoff to the board of directors, and have the vote unanimous.

THOUGH I was not there in person, I am reliably informed that there was no outward sign of lingering regret on Mr. Damrosch's face as he announced his abdication to the group of journalists and friends who gathered at his New York home at the conductor's invitation on Tuesday of last week. Indeed, there was somewhat of riotous gaiety—one might almost have said, the freely drawn breath of relief—in one from whose shoulders has slipped the apparently tremendous weight of a major American symphony orchestra, borne for forty-two years. He extended a very genial brand of hospitality before the hearthfire in his large library, himself supplemented the servants in passing platters of wafers, and heartily acknowledged some friendly toasts.

Reminiscences were heard of the old Damroschian days at the Metropolitan—of Lilli Lehmann and Ernestine Schumann Heink, that very day celebrating her fiftieth professional birthday at a luncheon in the Astor. One even caught—as the reception waxed larger and more numerous—in the hushes the voice of the veteran conductor raised in themes from his beloved "Ring" operas. Still, there was an air of poignancy hovering not far distant—an era, as the directors said, was passing.

IN the course of the gathering, Mr. Damrosch made an informal speech from the hearthrug. "It is not," he said, "that I should not be able to go through the motions of conducting for some years to come. But in the present arrangement of American music, orchestras must give at least four concerts weekly. That, you know, leaves the conductor no chance to wake up leisurely in the morning and reflect on the fine performance of the Fifth he had given the night before. No, he must pack off at once to a new rehearsal.

"Of course, the matter could be arranged, perhaps, with guest conductors. But I do not think an orchestra will thrive when it is led on alternate days by different men. Each has his interpretations—one pulls the players one way, the other another. It is far better when the conductor has charge during the whole part of the season in which he is appearing."

As to guest conductors in general, Mr. Damrosch had no word of disparagement. One caught a slight flash of his familiar quipping style, when someone asked him whether, now that he would have more leisure, he would not confer a service on the American musical world by reviving Beethoven's Second "Leonore" Overture. "Ah, yes," said Mr. Damrosch. "Now I shall be a guest. And they, you know, can do anything!" He then outlined a revolutionary plan which may yet startle the standees at Mecca Auditorium—that of combining the Second and the Third "Leonores," by using one-half of each!

In the future, the dean of American conductors looks toward wider horizons. He has already given a series of explanatory lecture-recitals on the "Ring" over the radio. He announced last week that he would continue these, and outlined his hope of converting all America to music appreciation by this means. "On the lonely prairie, in far Alberta and in snow-bound Kansas, they listen in, and letters come to me of their enjoyment. It is a tremendous field, don't you see?"

REMINISCENCES were again forth-coming when one of the scribes asked—perhaps with an eye to possible future eventualities—what Mr. Damrosch's impressions of Felix Weingartner had been when he appeared in America some years ago. Was he now not something of a shadow of the former Weingartner? "My impression was that

he was uneven at that time," said Mr. Damrosch. But he quickly turned to other pages of history. "The most variable conductor I knew was Mahler. Sometimes there were unusual heights, and again the reverse. Of course, he was an ailing man, near to death, when he finally came to America. That must be counted in the reckoning."

ONE of the nervous moments of the reception, incidentally, was the arrival of both Mme. Olga Samaroff and Samuel Chotzinoff. Mr. Damrosch had an especially warm welcome for the former, as she had played under his baton in her capacity of pianist, before the reportorial aegis temporarily deprived the concert hall of a prominent figure. But there were in this purely social sphere, of course, no critical recriminations between the two polar-minded reviewers. Each blended beautifully into the atmosphere of gentle renunciation and high-spirited fun which dominated the session. F. W. Perkins, of the *Herald Tribune*, arrived with his bag and munched cakes with the best. "Bill" Chase, the veteran of the *Times*, was called "a mere infant" by Mr. Damrosch. The gently acerbic Herbert Peyser represented Pitts Sanborn. W. J. Henderson, the dean, similarly delegated his regrets. There were, of course, many personal friends of the Damrosch family and representatives of the board of directors and management. A knell was tolled, but in this instance it was the tea-bell. The impression remained that the sixty-five-year-old conductor is setting out on "his first real vacation in years."

STYLES in music come and go, but there is never anything old-fashioned about a real, live prima donna. About the opera house, all that is necessary to start a buzz of interest is to pass along the word that some one of the public's idols, past or present, is in the house, seated with the audience. Immediately there is a craning of necks and a scamp-ering of standees to get a better look.

Last week's special matinee of "Tosca" might have been called prima donna day, for among those who beheld Mme. Jeritza as the lovely *Floria* and applauded her after what her genial husband, the Baron Popper, once referred to in the presence of one of my imps as "the stomach aria," were Marion Talley and Mary Garden. Miss Garden, so I am informed, has been in New York for some weeks working on the title rôle of Honegger's "Judith," the opera that out-Salomes "Salome," and in which she is to astonish the natives later in Chicago's season. While in New York—so runs another tale—she became interested in "The Shanghai Gesture" as another opera thriller, and the last word on Broadway is that Werner Janssen, a composer known to the light opera stage, has undertaken to provide the music.

In this particular performance of "Tosca," by the way, the lovely *Floria* played some mean tricks on "the best chief of police Rome ever had." Apparently she threw out of the window all the traffic regulations that have been enforced in previous performances, disregarded all the "one way" street signs, took left hand turns where none were permitted, ran past all "stop" and "go" signs, and paid no heed, whatever, to such things as intersections, grade crossings, and "Hospital—Be Quiet" notifications.

Now, the *Baron Scarpia* has been following a particular route for some time, and at his time of life it is rather a tax upon his malevolence to ask him to run in a different direction, just for the sake of having a knife thrust into him and candles placed at his head. The urbane Antonio Scotti is too good an actor to permit unexpected changes in the stage business to put him at sea, but just the same one suspects he did not particularly relish the various tacks and doublings and retracings and fresh starts that were required of him, in order to be an inexorable pursuer.

Another *Tosca* — or *Tosca emerita* — was among those who remained after the fall of the final curtain at the season's first "Don Quichotte" to applaud the mighty Chaliapin. Geraldine Farrar is a regular Saturday afternoon patron, I am told, occupying the same seat well toward the front of the house on the right hand side of the audience chamber.

I looked in the place where I was told I would find her last Saturday, and finally discovered her, more or less concealed by her hat and the collar of her fur coat. Two or three friends recognized her and made their way to her seat, but she was surprisingly successful

in remaining incognito. I have no doubt that she was really quite as much impressed by Chaliapin's impersonation of the rueful knight as her applause indicated. For every stage worker, actor or singer must realize how little there is for him to work with, and what marvels he accomplishes in this opera through the force and cunning of his own art.

I heard one of the ushers tell another that he thought Farrar "a good sport" to come back to the opera house where she was so long the reigning woman singer. A certain famous baritone of an elder day has never set foot in the Metropolitan, I am told, since his singing tie with it was severed. Yet there are those who say that men are less petty in such matters than women! However, the real test of the Farrar sportsmanship will come, I should say, when "Tosca" is selected for a Saturday matinee.

THE French Revolution took an exciting turn in Philadelphia a week or so ago, when the Metropolitan Opera singers went there to give "Andrea Chenier." As the story is passed on to me, a refractory operatic horse took it into his head to add action to the final scene and proceeded to run away with the tumbril in which Elisabeth Rethberg and Giacomo Lauri-Volpi, the *Maddalena* and *Chenier* of the cast, were about to go to a lyric beheading. They were spilled out, but so determined were they to die according to the stage directions, that as the curtain fell the condemned pair were striving desperately to get back into the death cart. Carlyle could have written a chapter on this, coining a new word to indicate the spirit of the horse, adapting one from the Persian to imitate the sound of the overturning of the cart, and hyphenating at least four Greek and Germanic vocables to represent the merriment of the on-lookers.

THE demonstration which the appearance of Paderewski provoked at Ernest Schelling's concert with the Philharmonic last week might have caused a stranger to wonder who was giving this recital, anyway, Schelling or Paderewski. But as the men are good friends, and Schelling played Paderewski's Concerto, the tribute was, after all, an appropriate one.

THERE seems to be considerable uncertainty among artists of the Chicago Civic Opera Company as to who and who will not be on the roster next season. Mary Garden, you know, has denied the report that she will tour the country with her own company in "Resurrection," but, where the Chicagoans are concerned, the collapse of one rumor has ever meant the upspringing of from two to a dozen more. I have heard talk that the tenor, Fernand Anseau, and the much admired soprano, Claudia Muzio, have been hesitating with respect to their new contracts; that the conductor, Roberto Moranzoni, is doubtful as to an arrangement for next season, and that a new director (whether business or musical, the report leaves in doubt) may be brought in. Every now and then someone revives the rumor that Louis Eckstein, of Ravinia fame, will take over the reins; and there are other tales that bring in the name of Octavio Scotto, who managed the recent season in Buenos Aires. Without some such stories to keep the pot boiling, Chicago's opera would lose much of its peculiarly individual interest.

With regard to Anseau I am told that he is a man who likes to hunt and fish quite as well as he likes to sing, and that for this reason he accepts only such engagements as leave him a sufficient time for recreation. He is not anxious to try his hand at concertizing and recently refused some Pacific Coast and South American engagements because he did not want to tire himself out before the Chicago season.

With Miss Muzio, if what I have heard is true, the question is chiefly one as to the volume of work she can undertake. She is very popular in Chicago and it is my understanding every effort is being made to convince her that if she finds she must curtail her activities the curtailment should be made elsewhere, rather than at the Auditorium. However, I know she has a special fondness for the Pacific Coast engagements which are a factor in her plans.

The manner of engaging new artists continues to be one of the points of criticism in the Mid-West metropolis,

[Continued on opposite page]



[Continued from preceding page]

this being largely in the hands of the business manager, Herbert M. Johnson, though Giorgio Polacco, the artistic director, is called in to listen to voices after they have been discovered. If what I am told is true, it is Johnson who determines who shall be engaged and Polacco who decides what they will do, thereafter. A man who has seen how this functions tells me that the kaiser himself never saw such a monarchy as that which centers about Polacco.

DID you ever try to buy ladies' hats from Leopold Stokowski or Serge Koussevitzky or Willem Mengelberg or Walter Damrosch?

Preposterous as the inquiry may sound, it is possible that if you had been in Dresden recently you would have been one of those who made purchases of the kind from Fritz Busch, who will appear as guest conductor with the New York Symphony later in the season.

Selling ladies' hats was just what an American correspondent, H. C. Becker, found Busch doing, when he set out to interview him for the New York Times. The conductor was one of a number of musicians and stage celebrities doing special duty in a department store, where autographed photographs were added baits for purchasers.

Busch apparently is a very busy man in Dresden, for entirely aside from such little adventures as the one in which Becker found him engaged, he rehearses and conducts both the opera and symphony concerts, for he is the Generalmusikdirektor and carries on his own shoulders both phases of activity. Becker tells of sitting in at a rehearsal in the afternoon for a program including Schumann's C Major Symphony, a piano concerto by Issai Dobrowen with the composer as soloist, and Volkmann's Overture to Shakespeare's "Richard III," and of the band being called back in the evening to play at a performance of "The Marriage of Figaro."

Busch, this writer says, is a man of tireless energy and radiates youthful vigor. Without it, he never would be able to achieve the results he does with his combination opera and symphony orchestra. The pace, admittedly, is too strenuous for results such as are achieved with the leading orchestras in America, and I have no doubt that the opportunity to lead a band such as the Damrosch orchestra, free of other duties and cares, is an experience that the Dresden conductor is looking forward to with the liveliest pleasure.

America has heard only good of him and he comes at a time when everything apparently will be in his favor.

ONE of New York's best known accompanists made a little speech last week before an audience in Aeolian Hall to confess that he had forgotten to bring one piece of music and that the number would have to be omitted. The audience applauded. Audiences are like that, it seems.

AN unusual feat of virtuosity has just been called to my attention by a member of your critical staff. He states that his feminine companion at a recent piano recital contrived to make one Life Saver last through the entire Liszt Sonata, a matter of something like thirty-five minutes. With practice, a hardy stoic might survive a Mahler symphony on a single lime drop, but it remains to be demonstrated, observes your

McPherson

Ashland Churches Join Club in Christmas Program

ASHLAND, WIS., Dec. 18.—Twelve churches joined with the Wednesday Music Club in a community Christmas program given in the Presbyterian Church. The program contained solos, choruses, quartets and community singing led by John C. Chapple. Agnes Benoe is president of the Wednesday Music Club. V. B. S.

Wagner's Little Grandson Makes Bow as Pianist

BAYREUTH, Dec. 10.—The third generation of one of the world's most notable musical families came into its own when Gottfried Wieland Wagner, a grandson of the composer, made his debut recently as pianist in a pupils' concert. Gottfried is one of the children of Siegfried and Winifred Klindworth Wagner. He thus has musical forebears on both sides—the maternal name being distinguished by the late Karl Klindworth, pianist and founder of the prominent school in Berlin, which was later merged with that of Scharwenka.

GOOSSENS CONDUCTS HIS "PAGAN HYMNS"

Rochester Little Symphony Plays Composition for First Time

By Mary Ertz Will

ROCHESTER, Dec. 18.—The Rochester Little Symphony, Eugene Goossens conducting, gave a concert in Kilbourn Hall on Dec. 14 that was very delightful.

Mr. Goossens' modest demeanor as a leader was in striking contrast to the authority, vividness, fearlessness and the joy of life revealed in his "Three Pagan Hymns," heard for the first time in Rochester. The audience was most enthusiastic. Wave after wave of unstinted applause called the various groups of players to their feet many times throughout the evening, and some of the numbers had to be repeated. The program follows:

Symphony No. 2 in E Flat. . . C. P. E. Bach
Introduction and Allegro for Harp, with accompaniment of String Quartet, Flute and Clarinet. . . Ravel
Solo Harp, Lucille Johnson Bigelow
Divertimento No. 17 for Horns and Strings in D. Mozart
Pastorale for Wind Quintet. Pierné
"Three Pagan Hymns". Goossens
Andante for Strings, Harp and Organ, Geminiani
Harold Gleason at the Organ
Minuet for Strings and Woodwinds, Brahms
(From the Serenade in D)
"Handel in the Strand". Grainger
Emanuel Balaban at the Piano
Overture on Yiddish Themes. Prokofief
Prelude "Rosamunde". Schubert

The Hochstein Memorial Music School gave the first community concert of the season in the hall of the Baden Street Social Settlement on Dec. 10, before a large and appreciative audience. The volunteer artists who contributed their services were the Kilbourn Quartet and Max Landow, pianist. The program consisted of Mozart's Quartet in C, a group of Chopin numbers played by Mr. Landow, and Dvorak's Quintet for piano and strings.

Ravel's "Valse" Given in Stage Version at Antwerp Opera

ANTWERP, Dec. 3.—The first performance anywhere in a ballet version of Ravel's "La Valse" was given by the Royal Flemish Opera here recently. The work had been composed for the Diaghileff Ballet, but was never produced by it. The local version portrayed a sort of tragic "perpetual motion," in which the dancers represented mortals caught in the stream of an inexorable life-movement. It had a striking success, owing to the musical merits of the work. The same opera house recently revived the Danish composer, Ebbe Hamerik's opera, "Stepan," which tells a story of the Russian Revolution. It had been given in Copenhagen last year, and had been heard here two years ago.

American March in Demand in Latin America

WASHINGTON, Dec. 22.—Dr. Franklin Adams, counselor of the Pan-American Union here, has been advised that thirty-five bands throughout Latin America have asked for copies and scores of the composition known as "The Washington Evening Star March," written by Capt. William J. Stannard, leader of the United States Army Band. A. T. M.

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TALLEY CONCERT OFF; EVENT CAUSES FURORE

Singer's Manager States Fee Was Not Forthcoming in New Rochelle

A concert by Marion Talley which had been scheduled for New Rochelle at the High School in that city on the evening of Dec. 14 was not given, and an audience estimated at 1000 persons waited in vain to hear the young Metropolitan soprano.

F. C. Coppicus, the singer's manager, made the following statement last week, with reference to Miss Talley's \$3000 fee:

"I hold a contract with Veronica Govers, of New Rochelle, for Marion Talley's appearance on Dec. 14, and when Miss Govers refused to pay me the money due on this contract, I could not allow Miss Talley to sing.

"The artist does not enter into this transaction at all. Miss Talley was at the High School auditorium and ready to sing.

"My refusal to allow the concert to take place is based on my own personal belief that Miss Govers could have fulfilled her part of the contract. In support of this contention, I quote a telegram which Miss Govers sent me after the cancellation to New York as follows:

"Our patronesses have guaranteed the Marion Talley contract. Do you want to let her sing here on Jan. 11?—Veronica Govers."

Mr. Coppicus said that Miss Talley would be in Ohio on that date, and that she would not return to New Rochelle because all her other dates were filled.

Forty minutes' time was allowed Miss Govers to meet the payment or adjust the payment," he stated, "but she refused absolutely to tender me more than a personal check for part of the payment and defied me to cancel the concert.

I was not required by contract to accept such a check and cannot be blamed for not honoring her signature on the check when her signature on the contract was not binding to her. Further, Miss Govers refused to give me a promissory note for the balance due.

"Public apology to the audience in New Rochelle was made by my representative, and matters were explained to them exactly as they occurred."

In further statements to the press, Mr. Coppicus said:

"Miss Govers desired a subscription series of concerts. It was understood the fee was to be paid in advance, either in cash or bank draft. Miss Govers said the seat sale was going along splendidly. I could not locate her yesterday.

"She appeared at 8 o'clock and said she had only \$1,800 in the bank and could not promise me anything more, despite the list of prominent patrons on the program. I discussed it with her until 8:40 and then made an explanation to the audience. The hall, which seats 1,300, was not filled.

"Miss Talley returned here by automobile and I remained for another half hour explaining the disappointment."

Mr. Coppicus said he had previously arranged concerts for Miss Govers, and that she always had paid in advance. She was unable, he said, to guarantee full payment. He said he had informed Miss Govers some days ago that if the undertaking was too heavy for her she was at liberty to cancel it, but that she had assured him all was going well.

Miss Govers, music teacher at the New Rochelle College for Women, had arranged the concert as the premiere event of the new high school auditorium through Miss Talley's manager. Miss Govers has sponsored concerts annually for the last twelve years.

Miss Govers is quoted by the New York Herald Tribune as having said that she did not see any reason for the cancellation, except that a half-full house had piqued the singer.

Miss Talley, in statements to the press denied that "temperament" on her part had anything to do with the case. She said that she had simply followed instructions when told that the concert had been called off.

Talley's Opera Contract Renewed at Increased Fee

Marion Talley, who celebrated her birthday with a matinee performance of *Lucia* on Dec. 21, confirmed reports that her contract had been renewed at a higher figure by the Metropolitan Opera Company. For some time previously the singer has been receiving a larger fee than when she first appeared at the opera house as a debutante last season. No figures were given as to the amount of Miss Talley's opera fee per performance.

Salt Lake Chamber of Commerce Sponsors Concert by Resident Artists

SALT LAKE CITY, Dec. 18.—Salt Lake artists were engaged exclusively for the opening musicale, given Dec. 10, at the Chamber of Commerce under the auspices of the music and arts committee of that organization, headed by John James. This concert which was the first of a series to be presented throughout the season, included numbers by Reginald Beals, violinist; Margaret Lyman, cellist; William Peterson, pianist, and Jessie Evans, contralto. Alexander Schriener was Miss Evans' accompanist. The musicale was well attended. V. B. H.

Army Band Leader Gets New Assignment

WASHINGTON, Dec. 22.—Warrant Officer James E. Simmons, band leader, has been relieved from duty at the Army Music School, Washington Barracks, here, and has been assigned to duty with the band of the Second Engineer Regiment, at Fort Sam Houston, Tex. A. T. M.

Conditions of "Musical America's" \$3000 Prize Contest

MUSICAL AMERICA offers a prize of \$3000 for the best symphonic work by an American composer. The rules of the contest are as follows:

- First—The contestant must be an American citizen.
- Second—Contest to close April 1, 1927.
- Third—Manuscripts will be in the hands of judges as soon as possible after April 1, 1927, and decision will be announced on Oct. 1, 1927.
- Fourth—The prize winning symphony or symphonic work will have its first production during the musical season of 1927-1928 in New York, Boston, Chicago, Philadelphia, San Francisco and other cities.
- Fifth—Publication rights, together with the rights of all kinds of reproduction by means of automatic instruments, or otherwise, are to remain the property of the composer.
- Sixth—Manuscripts will be submitted under the usual terms of anonymity. Each manuscript will be marked with a motto or device. The name of the composer in a sealed envelope, having on the outside the same motto or device, will accompany the manuscript. These sealed envelopes will be placed in a safe deposit box until such time as the award is made.
- Seventh—In the event that the judges should be unable to decide upon one composition as being entitled to the prize because of there being others of equal merit, "Musical America" will give similar prizes of \$3000 to each of the other successful contestants.
- Eighth—In offering this prize, "Musical America's" sole concern is the advancement of American music, and its only connection with the contest will be as the transmitter of the manuscripts to the judges and as the donor of the award. No responsibility is assumed for the loss or damage of manuscripts.

No work that has been publicly performed, in whole or in part, will be considered.

RALPH LEOPOLD

America's Foremost Pianist Scores Another Triumph

HAILED AGAIN AS GENIUS

New York Recital Adds to Laurels of Eminent Artist



Foremost Wagner Exponent

M. Halpern in New York Staats-Zeitung, Nov. 24, 1926.

RALPH LEOPOLD

"This favorite American pianist, in his recital of this season in Aeolian Hall, again displayed musical intelligence, a touch rich in tonal color, a pronounced sense of rhythm, and a noteworthy technique. The artist can be praised for the solidity of his interpretations and unaffected style. The excerpts from the music dramas of Wagner, for which the artist is renowned, were excellently arranged."

"In Bach-D'Albert's Præludium and Fugue in D major, the clearly defined polyphony and effectively played octave passages were particularly noteworthy. The pianist received great and prolonged applause, especially following the B minor Sonata by Chopin, after which he added an encore by Chopin. A Ravel Sonatine which follows the style of Debussy also greatly pleased the audience."

New York Telegram, Nov. 23, 1926.

"That excellent pianist, Ralph Leopold, gave his yearly recital in Aeolian Hall yesterday evening and displayed, in a program ranging through Bach, Brahms, Chopin, Ravel and some of his own interesting Wagner transcriptions, those qualities of intelligence and ripe musicianship which long ago won him high esteem."

Greta Bennett in New York American, Nov. 23, 1926.

"Ralph Leopold, at his piano recital in Aeolian Hall last evening, stressed his own transcriptions of Wagnerian excerpts. He retained much of the pith of the composer's original message, and put both fervor and dramatic significance into the love music and Brangaene's Warning, from 'Tristan'; read with plaintive charm the Rhine Maiden's song, and ended with the parting of Brunhilde and Siegfried in 'Götterdämmerung.'"

"Bach, Brahms, Chopin, and Ravel were represented in the earlier part of the programme."

New York Times, Nov. 23, 1926.

"Ralph Leopold, American composer-pianist, gave his annual recital at Aeolian Hall last evening. The first thing that struck one's attention in the opening Bach-D'Albert præludium and fugue was the richness of his tone coloring. The præludium was given in good order. The pianist's command of tone served him well in the Brahms' group, for which he gave an encore."

"The best played number on the program was the Chopin sonata in B minor. Mr. Leopold seemed more in sympathy with Chopin than with any of the other composers, more certain of

"...That excellent pianist...displayed... those qualities of intelligence and ripe musicianship which long ago won him high esteem." *N. Y. Telegram*

"Great and prolonged applause...note-worthy technic...renowned for Wagner excerpts...greatly pleased the audience...pronounced sense of rhythm...unaffected style...touch rich in tonal color...praised for solidity of his interpretations."

N. Y. Staats-Zeitung

"Put both fervor and dramatic significance into the love music...and read with plaintive charm..."

N. Y. American

A Few of the Tributes to this Great Artist

both style and technique. The Ravel sonatine gave the note of modernity.

"Mr. Leopold's last group consisted of selections from the operas of Wagner, with his own arrangements."

"The artist is giving a series of lecture recitals on the Wagner music dramas at the Hotel Majestic. There will be one this afternoon and another on Dec. 7."

J. B. C. in New York Evening World, Nov. 23, 1926.

"Brahms' Intermezzo, Op. 116, No. 6, revealed Ralph Leopold at his best last evening in a recital at Aeolian Hall. It was delicate and pleasing. If Leopold had nothing else to recommend him, he would still be praised for his lack of cant and affectation. But he has something more."

"The program opened with the Bach-D'Albert Præludium and Fugue in D Major. Two numbers by Brahms followed, the intermezzo and a capriccio, Op. 116, No. 7. Leopold's own transcriptions of episodes from 'Tristan und Isolde' and 'Die Götterdämmerung' completed the program."

W. J. Henderson in New York Sun, Nov. 23, 1926.

"Ralph Leopold, New York pianist, gave his annual recital last evening in Aeolian Hall. Mr. Leopold began his program with the D major prelude and fugue of Bach as arranged by D'Albert, following it with an intermezzo and a capriccio of Brahms. After these came Chopin's B minor sonata and Ravel's sonatine. The last part of the list was of more stirring variety and brought several excerpts from Wagner's music dramas, arranged by Mr. Leopold himself. These excerpts should prove a good field for exploration by pianists in search of novel arrangements. The excerpts were the love duet and Brangaene's Warning from 'Tristan und Isolde,' and 'Sunrise and Siegfried's Parting from Brunnhilde,' from 'Götterdämmerung.' Mr. Leopold has intelligence and technique at his command, in good measure, and he displayed them to best advantage in his selections last night. The audience enjoyed the recital."

New York Herald Tribune, Nov. 23, 1926.

"Ralph Leopold, American pianist particularly noted for his arrangements and interpretations of Wagner, gave his first recital of the season at Aeolian Hall last evening. A Wagnerian group came as the conclusion of the program. It included numbers not often heard on the piano—'The Love Duet' and 'Brangaene's Warning,' from 'Tristan,' 'The Song of the Rhine Maidens,' 'Sunrise' and 'Siegfried's Parting from Brunnhilde,' from 'Götterdämmerung'—the arrangements were admirable."

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Szymanowski and Kaminski Works Among Orchestral Novelties

[Continued from page 1]

of the Metropolitan, was soloist at this concert.

There were also Saturday and Sunday concerts, Efrem Zimbalist, Mieczyslaw Münz and Hans Lange appearing with the Philharmonic, and the New York Symphony repeating with two substitutions the Bach-Ravel program given several weeks earlier.

Two Conductors and a 'Cellist

The Philadelphia Orchestra, Leopold Stokowski and Dr. Artur Rodzinski, conductors; Hans Kindler, 'cellist, soloist. Carnegie Hall, Dec. 14, evening. The program:

"Schelomo" Bloch
Mr. Kindler
Concerto Grosso Kaminski
Tone Poem, "Don Quixote" Strauss

With his right arm in a sling, Leopold Stokowski not only conducted the novelty of this program, Heinrich Kaminski's



H. Kaminski

Concerto Grosso, but contrived to turn the pages of the score before him with that same left hand that was occupied with the baton. The other numbers were entrusted to Rodzinski, who again did more than his mere duty by them and who strongly reinforced the excellent impression he made at his first appearance with the Philadelphians in New York two weeks earlier.

The Kaminski novelty, written for two solo violins, two solo violas, two solo cellos, piano and two supporting orchestras, proved to be a work of personality and of character, if of debatable beauty. It is of that variety of "Back-to-Bach" music that has found a degree of favor among the modernists, and it glorifies counterpoint, polytonal or otherwise, above mere beauty or expressiveness of material. Its effect is one of austerity, even of sternness, but with more of resourcefulness than of inspiration. It is long, and it sounds longer. It is complex, and the ear readily admits it. Its sincerity, too, is not likely to be questioned. But what it accomplishes, other than serving as a praxis in scholarly writing, is not quite so clear. Solo passages for this performance were entrusted to Michel Gusikoff, Samuel Lifschey, Willem van den Burg, Alfred Lorenz, Samuel Rosen, William A. Schmidt and Gustav A. Loeben.

Mr. Kindler's beautiful playing was the most rewarding detail of this program. "Schelomo," a work of increasing vividness and power, summoned forth qualities of the highest order—a beautiful tone, and a mastery not only of the technique of the instrument, but of pictorial and dramatic effect, used with the insight and sympathy of the exceptional artist. Altogether admirable, also, was his playing in the Strauss "Don Quixote." The other solo parts were in the very capable hands of Messrs. Gusikoff, Lifschey, Weimann and Alemann.

O. T.

Jubilational Amenities

The New York Symphony, Walter Damrosch, conductor; Ernestine Schumann Heink, contralto, soloist. Carnegie Hall, Dec. 16, afternoon. All-Wagner program:

Bacchanale, Act I, "Tannhäuser" (Paris Version)
Erda's Warning, Act III, "Rheingold"
Mme. Schumann Heink
Entrance of the Gods into Valhalla, Act III, "Rheingold"
Waltraute's Narrative, Act I, "Götterdämmerung"
Mme. Schumann Heink
Prelude to Act III and Finale ("Isolde's Love Death"), "Tristan und Isolde"

Thursday afternoon's audience at Carnegie Hall spent a considerable portion of its time on its feet. It rose to greet Walter Damrosch, and so did the orchestra, when the veteran conductor—soon to be conductor emeritus, by virtue of his recent resignation—made what was his first appearance on a New York platform subsequent to the announcement of his approaching retirement. It rose again for Mme. Schumann Heink, whose appearance as soloist was an event of first importance in the golden jubilee tour by which she is marking her fiftieth year

as a public artist. It was brought to its feet a third time when the president of the Symphony Society, Henry Harkness Flagler, presented the singer with a jeweled gift, accompanied by a graceful tribute of words, to which the soloist replied with characteristic shrugs of the shoulders and humorous remarks that hovered close to tears. It stood while the orchestra played a Niebelungen "tusch." These events afforded no little opportunity for applause. This was wholehearted and protracted, and the musical numbers were played almost incidentally between successive demonstrations.

Otherwise it was an afternoon of authoritative and sturdily-hewn Wagner. The purely orchestral numbers, if they kindled no runaway fires, were of glowing musical eloquence.

The greatest of *Erda* and *Waltraute* proved again that she has not lost her cunning. The voice, of course, is not what it was; nor is the support of the breath. But the sweep of style, the nobility of concept, the wide range of dramatic utterances, the deep emotional conviction—the inescapable stamp of character—filled and dilated and exalted every phrase the contralto sang, including those in which there was a momentary clouding or weakening of the tone.

At their respective sixty-fives, these two oldsters of opera and symphony gave a concert that would have been a memorable one even without the afternoon's jubilational amenities.

O. T.

Szymanowski's Symphony

The New York Philharmonic, Willem Mengelberg, conductor; Lauritz Melchior, tenor, soloist. Carnegie Hall, Dec. 16, evening. The program:

Overture, "Russian and Ludmilla" Glinka
Symphony No. 3, "The Song of the Night" Szymanowski
For orchestra and tenor solo
(First time in New York)
Mr. Melchior
Prelude to "Lohengrin" Wagner
Forge Songs from "Siegfried" Wagner
Mr. Melchior
Prelude to "Die Meistersinger" Wagner

Mysticism has yet to contribute any monumental work to music—though the Skriabin cultists will continue to maintain the contrary. Mystery, it is true, dwells in much great music. Beethoven was the supreme master of it, as those marvelous crescendos from vague stirrings in his symphonies testify, as well as passages in the later quartets. But



Karol Szymanowski

mysticism and mystery are as different as ritual and simple faith. Following in the steps of Skriabin, Karol Szymanowski, the Polish modernist who at one time was a resident of New York, was seized with a musical ecstasy. It was the ecstasy of the Sufis of Persia and their most ecstatic poet, the "matchless" Jalal-Uddin, whose like Sufism may never see again. From the second "Divan" of this Thirteenth Century mystic, the composer extracted a poem, and having set it for orchestra, chorus and tenor solo, called it "The Song of the Night."

It is now ten years old, and although intended for one of Alexander Siloti's concerts in Petrograd in 1917, it was not publicly performed until 1921 in Warsaw. Since then, most of the capitals of Europe (and Philadelphia) have been



Photo by Goldensky Studios

Dr. Artur Rodzinski

made acquainted with it. Willem Mengelberg's announcement of it for New York created something more than the ripple which ordinarily is occasioned by the advent of a new symphony.

One given to quoting from the Persian might turn to a greater, if less mystic bard than Jalal-Uddin, and find in Omar many a line that would summarize this symphony. There was great deal "about it and about," and of coming out by that same door wherein the listener went. Like Omar's prophets, the phantasms that Szymanowski awoke from sleep to sleep returned. Heroically, unflinchingly, even a little desperately, Melchior pitted his most robust and sharpest-edged tones against the Skriabinic orchestra, as thankless a task as any soloist is likely to be called upon to make. Jalal wrote of "the vast humming of the night," of how Mercury grew red, and Saturn threatened woe, and Venus flaunted her golden veil across the sky—thoughts to tempt a master of orchestral color and dynamic resource.

Szymanowski at times comes perilously near grandeur through sheer massing of sound; but his inspiration seems always to fall short of its goal. Such admiration as the work evokes is entirely for its technic. It neither moves nor exalts, and though there are many beautiful effects among its tonal star-clusters, one suspects that the material, if stripped to its essentials, would be very commonplace indeed. A choral section was omitted, with the consent of the composer. If asked, it may be assumed the audience, too, would have expressed itself content.

Mengelberg played the work devotedly, vigilantly, fervidly. He did as much for the Glinka Overture, which has seldom sounded so litely well. The "Lohengrin" Prelude began and ended too full-bloodedly for its due measure of ethereal mystery—or mysticism, if Wagner's symbolism can be so construed. Melchior had much better opportunity to display the mettle of his voice in the "Siegfried" excerpts—not the so-called forge song alone, but virtually the entire scene, ending with the splitting of the anvil. He gave this music a fiery intensity and a bright ring of tone.

O. T.

Schelling Again Soloist

Ernest Schelling, pianist, and the Philharmonic Orchestra, Willem Mengelberg, conductor. Aeolian Hall, Dec. 13, afternoon. The program:

Concerto in E Flat Beethoven
Concerto in A Minor Paderewski
"Suite Fantastique" Schelling

The third of Mr. Schelling's concerts of music for piano and orchestra in collaboration with Mr. Mengelberg and the Philharmonic was graced by the presence of one whose appearance in a center box shortly before the beginning of the afternoon's proceedings was the signal for an outburst of enthusiasm. After his concerto, too, Ignace Jan Paderewski found it necessary for him to rise and bow acknowledgment to an admiring, enthusiastic throng. And as much for the quality of this music as for the respect and love which his figure inspires did Mr. Paderewski deserve homage on this occasion. It is difficult to understand the neglect of the A Minor Concerto, a work comparing very favorably with the Rachmaninoff writings in this form for which it paved the way.

It is a composition of spirit and inspirational ideas, written with a pianist's knowledge of keyboard effects and scored with remarkable strength and ingenuity. Mr. Schelling played it superbly, his performance distinguished by masculinity, tonal opulence and technical brilliance.

In the "Emperor" Mr. Schelling was less convincing; his cool virility made Beethoven's already angular piano writing sound clangorous and more linear than ever. The "Suite Fantastique," of course, found itself in hands just about as sympathetic as it will ever get. It attained its maximum possibilities as played by its composer against a stunning accompaniment. Stunning accompaniments, in fact, were the only kind that were played all afternoon. W. S.

Students' Concert

The Philharmonic Orchestra, Willem Mengelberg, conductor; Mieczyslaw Münz, pianist, and Hans Lange, violinist, soloists; Carnegie Hall, Dec. 18, evening. The program:

Overture to "Le Roi d'Ys" Lalo
Chaconne and Rigaudon from "Aline,"
Monsigny
Sonata in G Minor for violin solo and
continuo Tartini
Mr. Lange
Piano Concerto in D Minor Brahms
Mr. Münz

There were quite a lot of honors to divide between Messrs. Lange and Münz as soloists. Both played exceedingly well, both illumined their numbers with musicianship and performing means of high order. Possibly Mr. Münz comes out ahead, for the music to which he gave utterance is greater than anything Tartini or any other violinist ever wrote. The artist who plays the first of Brahms' piano concertos does so for love; there was never a more ungrateful piece for any instrument. Not only is showmanship impossible in it, but there are not even opportunities to make the piano "sound" at all. Added to which it is difficult beyond even Brahms' usual keyboard demands. Mr. Münz encompassed its infernal impositions assuredly; he was pianistically excellent, though he did not often attain the heights of breathless passion which were thrilling in certain other conceptions—few, it is true.

Mr. Lange was much applauded for his tasteful narration of the Tartini, a familiar sonata considerably enhanced by a satisfactory accompaniment for strings and harpsichord by Zoltan Kurthy of the Philharmonic's violin personnel. The Lalo and Monsigny works were repetitions from previous programs. Mr. Mengelberg fulfilled his end of the bargain superbly.

W. S.

Zimbalist with Philharmonic

The New York Philharmonic, Willem Mengelberg, conductor; Efrem Zimbalist, soloist. The Metropolitan Opera House, Dec. 19, afternoon. The program:

Overture, "Russian and Ludmilla" Glinka
Concerto for Violin and Orchestra,
Glazounoff
Efrem Zimbalist
Symphony No. 6 ("Pathetic"),
Tchaikovsky

Though he played one of the most uninteresting of all violin concertos, Mr. Zimbalist was successful in arousing lively enthusiasm and was many times recalled. His was playing of style, finely musical tone, and a mastery of bow and fingers that was gratifying without display. Though it aims to be both honey-sweet and boldly virile, the Concerto remains about as nondescript as any later-day product for the violin. Moreover, it is as difficult as it is thankless. Zimbalist, it will be recalled, introduced it to America at his debut in 1911 with the Boston Symphony.

For those to whom the "Pathetic" can still mean what it meant in its halcyon days, Mengelberg left no heartbreak unemphasized. He and the orchestra made the Glinka Overture sound a good many years younger than it is.

B. B.

The Friends and Friedberg

Carl Friedberg collaborated with the Friends of Music in bringing to the Town Hall, on Sunday afternoon, Dec. 19, some seldom-heard Beethoven and a concerto that gets a hearing once in a while—the First Concerto for Piano and Orchestra, in C Major, Op. 15. The performance of this concerto had the devotional spirit of both Mr. Friedberg and

[Continued on page 24]



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Shura Cherkassky Wins Plaudits in Man's Size Program—Stojowski, Orloff, Jolas and Others Present Interesting Lists of Works—Singers and Violinists Also Heard in Excellent Recitals—Friends of Music Give Mixed Program—Other Choral Organizations Appear



SHURA CHERKASSKY, boy pianist, who has more than once demonstrated his abilities before New York audiences, gave a program in Carnegie Hall that might have caused even a seasoned, mature pianist to hesitate. Youth triumphed, however the concert was a complete success. Jacques Jolas, returned for an interesting recital in the Chickering Salon. Sigismund Stojowski, Frank Sheridan, Constance McGlinchee and Nikolai Orloff were among other pianists heard. Nina Morgana of the Metropolitan, gave an excellent recital in Carnegie Hall. Several choral organizations presented unusual programs, among these, the folk-songs of Brahms by the Friends of Music being among the most interesting.

The Youthful Shura

Master Shura Cherkassky, boy prodigy pianist, this year is following the example of his teacher, Josef Hofmann, by letting New York enjoy his phenomenal gifts in only one recital. Young Shura played in Carnegie Hall on the evening of Dec. 13, before a house filled with enthusiasts, and he deserved all the admiration he aroused.

His program would have taxed any pianist twice his age, but he got through it with consummate ease, and at the end lengthened it with half a dozen encores that were begged of him by the audience that by that time had pushed up to the stage.

Having already played the Tchaikovsky B Flat Minor Concerto with Walter Damrosch's orchestra previously this season, and including Liszt's B Minor Sonata and that terrifying fantasy of Balakireff's, "Islamey," on his Carnegie Hall list, this lad shows technical and musical advance since last year.

The Liszt Sonata found him technically fit, but there was much more than mechanical wonder in its performance. It revealed, as well, a highly sensitive musical nature, an imagination that, even at the age of fourteen, is individual and mature far beyond its years. At

the same time, the impress of Shura's teacher is noticeably present, not only in his playing, but in his bearing and stage manner, as well. That is only to be expected in a boy as impressionable as he at just this period of his life.

A Chopin group, composed of the F Sharp Impromptu, the A Flat Ballade, and the A Minor and A Flat Waltzes, Op. 34, Nos. 2 and 1, respectively, bore further evidence to one's observations in the Liszt Sonata. In the Ballade, for example, there was much that was individual interpretation. The A Minor Waltz was done with very sensitive delicacy, and came nearer to showing Shura to be of poet's blood than anything he played.

There is much for this wonder boy to learn yet, but everything he lacks is only that which will come to him with the ballast of more complete experience and mental ripeness. S. M.

Stefan Sopkin, Violinist

At his first recital of the season, in Aeolian Hall on the evening of Dec. 13, Stefan Sopkin again showed that he is a violinist of high artistic caliber. Mr. Sopkin, with the excellent assistance of Harry Kaufman at the piano, began his program with Grieg's Sonata in C Minor for Violin and Piano. A movement and a half had to be traversed before Mr. Sopkin warmed up to his program. In the beginning there were roughnesses of tone that one has not been accustomed to hear from his bow. But once started, he played with just the requisite polish and just the esprit to make a finely rounded and eloquent performance. There was always a keen sense of design in his phrasing, and a broad sweep and acute rhythmic feeling. In these respects he had the perfect co-ordination of Mr. Kaufman.

The Grieg Sonata was followed by Ernest Schelling's Concerto, which was delivered with fluent technical facility and which profited much by Mr. Sopkin's uncommonly rich tone.

Ernest Bloch's Suite, "Baal Shem," gave free play to his spontaneous emotion and rhapsodic nature. The "Havannaise" of Saint-Saëns, and Mr. Sopkin's arrangements of a "Swiss Lullaby" of de Ribaupierre and Paganini's Twenty-fourth Caprice completed the printed list. E. H. F.

Alfred Blumen Plays

Alfred Blumen of Vienna, who now heads the piano department of the Bush Conservatory, made his initial appearance in New York on the afternoon of Dec. 14 in an Aeolian Hall recital. On the four very long, very loud, and generally very bad movements of a Sonata in C Minor, Op. 2, by one Karol Rathaus Mr. Blumen expended effort worthy of better things. The Franck Prelude, Chorale and Fugue, and a Chopin group were the only other programmed pabulum. In the Chopin numbers—they included the Bolero, the Liszt transcription of "Mes Joies," the F Major Study from Op. 10, D Flat Prelude, F Major Valse and the A Flat Polonaise—one was better able to perceive the qualities of Mr. Blumen's playing than in what went before.

He appeared, in these works, to be a pianist of musicianship, with certain points of technical accomplishment, notably in scale figures. No very definite profile, design or structure were distinguishable in his work, however; nor, on the other hand, was there either entrancing vagueness or personality which turned all things to gold. The Bolero and the Study showed Mr. Blumen at his best. W. S.

Pelton-Jones-Bloch

Frances Pelton-Jones, harpsichordist, gave the first of two recitals in the small ballroom of the Hotel Plaza on the afternoon of Dec. 14, assisted by Alexander Bloch, violinist. Mme. Pelton-Jones began the recital with a short talk on the master who figured on the program. The first number was an "Aria Pastorale Variata" by Murchhauser, a late Seventeenth Century composer, which proved interesting. Following this was Bach's Italian Concerto, "by request." Mr. Bloch and Mme. Pelton-Jones then played a Sonata in E by Padre Martini, which Mme. Pelton-Jones followed up with a Sonata in G Minor by Domenico Scarlatti. The program ended with "Three Divertimenti" for violin and harpsichord by Guglielmi which Mme. Pelton-Jones discovered in the Hopkinson Collection and which had, presumably, its first local hearing.

Mme. Pelton-Jones' playing displayed all the qualities that have made it noteworthy heretofore, and she found an able assistant in Mr. Bloch. The playing of both artists was much appreciated by an audience of distinction. J. A. H.

Christian Science Oratorio Society

The Oratorio Society of the New York City Christian Science Institute gave its annual concert Tuesday evening, Dec. 14, at the Metropolitan Opera House before a capacity audience. More than 200 choristers and players from the Philharmonic Orchestra, under the leadership of John Warren Erb, gave the musical program which was preceded by readings by Augusta E. Stetson from the works of Mary Baker Eddy. The chorus began with "The Lord's Prayer" to music by Handel adapted by Bessie Carol Merz, with the choral arrangement by Franklin Ford, and Mrs. Eddy's "Scientific Statement of Being" to a setting by Mr. Erb. Franklin Ford's "Now is Come Salvation" and his Cantata, "The Second Appearing of Christ," both composed for the Oratorio Society, came next and excerpts from Edgar Stillman Kelley's "Ben-Hur" and "Pilgrim's Progress." "Spring Greeting," words by Mrs. Eddy, music by Kitty Cheatham, Miles' "In the Garden" and Mrs. Stetson's "Our America," in which the audience joined, brought the program to a close. Mary Ray Pinney and Ella Backus-Behr were at the piano. Solo parts were capably taken by Kitty Cheatham, Vida Milholland, Marion C. Kener and Esther Wendell, sopranos; Harriet Foster and Rebekah Beam, contraltos; J. Steel Jamison, tenor, and Darl Bethmann, baritone. H. A. S.

Cara Verson Plays

Bach, Beethoven, Brahms and Chopin, those highly desirable gentlemen by the fruit of whose genius interpretative artists of the generation past have eked out their modest wherewithals, found themselves strangely overlooked in the program given Tuesday evening, Dec. 14, by Cara Verson, Chicago pianist, in Aeolian Hall. Miss Verson, in fact, made not a single concession to conventional selection or arrangement. She began with Debussy, "La Cathédrale Engloutie" from the Preludes and "Jardins sous la Pluie" from the beautiful "Estampes." A Ropartz Nocturne, "The Sea," and Ravel's Sonatine concluded the first group. MacDowell's "Keltic" Sonata was the pièce de résistance. Then came Béla Bartók's "Allegro Barbaro," Wladigeroff's "Emotion," Prokofieff's Prelude in C, Op. 12, Szymanowski's "Schéhérazade," two Skryabin Preludes (Op. 11, No. 14, and Op. 74, No. 2) and his "Vers la Flamme." Miss Verson has no little technical skill and a good sense of pianistic effect. She gave the Sonata its rightful inheritance, the dignity designed for the first movement, the tenderness of the second, the savagery of the last. The Debussy was a bit too clear, too definite, shorn of too many of its mistiest frailties, but the concluding group of contemporaries was fittingly spirited and colorful. E. A.

Bruce Benjamin's Recital

Bruce Benjamin, tenor, whose singing is not unfamiliar to New York audiences, was heard in recital in the Town Hall on the evening of Dec. 14, with Walter Golde at the piano. Mr. Benjamin began with two Beethoven songs, "Die Ehre Gottes" and the interminable "Adelaide." Following this, he sang a group of Scotch folk-songs. The third group was of French songs, the fourth exclusively of Schubert and the last of songs in English.

Mr. Benjamin's singing improved as the evening went on. In his Beethoven songs, his voice lacked unity of quality and he displayed a curious trick of champing his jaw which interfered with his enunciation also with his tone. Later, all this disappeared and Mr. Benjamin sang more smoothly. The folk-song group, of its own nature was somewhat monotonous, the songs being almost entirely of four-line stanzas sung to the same musical phrases, over and over. These, however, were well done and were much appreciated by the audience. The French and German groups were also effective, Fauré's "Après un Rêve" being particularly well done.

One interesting characteristic of Mr. Benjamin's singing was his command over low notes that are usually only whispers in a tenor's voice. It is unusual to hear a tenor sing a C below the staff with as free and resonant a tone. Mr. Golde was at his best which, as all the world knows, is about as good as there is. J. D.

(Continued on page 18)

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POPULARITY MARKS HERTZ' FIFTH PAIR

Program Introduces Georg Schumann Novelty—Annual "Messiah"

By Marjory M. Fisher

SAN FRANCISCO, Dec. 18.—An exceedingly popular program was chosen by Alfred Hertz for the fifth pair of San Francisco Symphony concerts in the Curran Theater on Dec. 10 and 12. The program:

Symphony in C.....Schubert
"Dance of the Nymphs and Satyrs,"
Georg Schumann
Excerpts from "The Damnation of
Faust".....Berlioz
Menuet of the "Will-o'-the-Wisp"
"Dance of the Sylphs"
"Rakoczy" March

Chief interest centered in the novelty, the Schumann Dance, which had not been played at these concerts previously. It proved a charming and spritely number, and kept the imagination of the auditors on the alert. It was cordially received.

The Schubert Symphony was enthusiastically received; the second movement, with its scintillating grace and grateful melodies, was particularly well played. The "Dance of the Sylphs" was charmingly done, and the "Rakoczy" March brought the concert to a thrilling conclusion.

The annual presentation of "Messiah" took place in the Civic Auditorium the night of Dec. 11 with Alfred Hertz conducting. The San Francisco Municipal Chorus, augmented by the Vallesingers from San Jose, the San Francisco Symphony, Warren D. Allen, organist, and

four soloists, three of whom were new to San Francisco oratorio, were heard by about 2500 applauding auditors.

As was the case last year, the choir sang admirably. Dr. Leschke has trained the Municipal Chorus with such excellent care that it is a joy to hear it. The members sing with fine spirit, splendid tone, impeccable diction, and genuine artistry. At the conclusion of "Unto Us A Child Is Born" the choir received an ovation. Then chorus and orchestra joined the audience in applauding Dr. Leschke, to whom Mr. Hertz diverted the demonstration.

The soloists were Lorma Lochmund, soprano; Kathryn Meisle, contralto; Arthur Hackett-Granville, tenor, and Fred Patton, baritone. All sang with distinction and added greatly to the general artistic success of the performance. The oratorio, cut to an hour and three-quarters' duration, was sung without intermission.

The Persinger Quartet gave its third concert of the season and the last before taking up its headquarters in Santa Barbara (on Jan. 1) before a large audience in the Scottish Rite Auditorium last week. The program was a grateful one, containing Mozart's Quartet in C, "La Romanesca," tenth century air arranged by Achron; Humoresca-Scherzando, Ippolitoff-Ivanoff, Samuel Gardner's "Jazzetto," arranged for this quartet by the composer, and the Quartet in D of Franck. The Mozart was impeccably played. Smaller numbers were thoroughly enjoyable, but opinions differed regarding the "Jazzetto," many believing that it is more effective in its original violin and piano form. The Franck quartet was magnificent and capitally done.

SAN FRANCISCO SYMPHONY AMONG BERKELEY VISITORS

Mischa Elman String Quartet, Lawrence Strauss and Pen Women Also Present Programs of Interest

BERKELEY, CAL., Dec. 18.—The second fall concert in Harmon Gymnasium by the San Francisco Symphony brought the "Eroica" Beethoven Symphony, played in the noble style which is characteristic of Alfred Hertz. The "Forest Murmurs" excerpt from "Seigfried" was also admirably read. Mendelssohn's "Ruy Blas" Overture and Five Waltzes of Brahms, orchestrated by Mr. Hertz, completed the program.

The Mischa Elman String Quartet was presented by the Berkeley Musical Association in a sterling program, containing quartets by Tchaikovsky and Franck. Ensemble playing of a high order, precision of attack and tonal beauty made this concert one of the most enjoyed of the season. A full house greeted the players and gave ample testimony of appreciation.

Lawrence Strauss recently gave a beautiful song recital in the Berkeley Playhouse, with Elizabeth Alexander playing fine accompaniments. Mr. Strauss' recitals are ever marked by

high sincerity, thorough musicianship, and skill in program building. After an extended absence, concertizing abroad, he was welcomed by many friends who assembled to give assurance of their high regard for this singer and teacher. In splendid voice, Mr. Strauss sang songs of Brahms, Mozart, Nerini, Rebecca Clark, Aaron Copland, Frank Bridge, Stanford and Cyril Scott.

The music section of the Berkeley League of American Pen Women presented original compositions by members and friends at the Berkeley Piano Club. Josephine Crew Aylwin was represented by piano and song numbers, and by her Sonata in G for violin and piano. Doris Osborn played, with sure technic, three piano numbers of which "Fountain in the Moonlight" had especial charm. Doris Barr ably interpreted the song cycle, "The Day"—impressionistic writing. Orley See and Mertiana Towler gave an authoritative reading of the sonata, which is in very modern vein.

Dr. Derrick Norman Lehmer's "Indian" Songs formed the second half of the program. There were groups of Miwok, Yurok, Navajo, Pomo and Hopi melodies. Dr. Lehmer's daughter, Helen, and Austin Armer played the piano and flute parts. ADELINE F. SEE.

Nashville Applauds Bori's Recital

NASHVILLE, TENN., Dec. 18.—Lucresia Bori sang in Ryman Auditorium recently, under the auspices of the board of managers of the Martha O'Bryan Settlement House. She was greeted by a large and enthusiastic audience. With purity of tone and accuracy of intonation, Miss Bori sang music by Haydn, Scarlatti, Schubert, Mozart, Glazounoff, Bruneau, Ravel, Chabrier and Charpentier. Wearing a Spanish costume in the style of Goya, Miss Bori sang a group of Spanish songs in which she gave full rein to her splendid histrionic ability. Frederick Bristol was a gifted accompanist. He also played piano solos by Gluck-Brahms, Rachmaninoff, Cowell, Handel-Grainger and Cyril Scott. MRS. J. A. W.

Dayton Choir Heard in Winston-Salem

WINSTON-SALEM, N. C., Dec. 18.—The Dayton Westminster Choir sang here on Dec. 10 to a capacity audience. The audience was most enthusiastic, demanding many encores. The choir was conducted by John Finley Williamson. W. B.

Junior Pupils in Rochester Will Celebrate Christmas

ROCHESTER, N. Y., Dec. 17.—Junior pupils of the Parsons Associated Studios

will meet for a Christmas celebration tomorrow afternoon. The entertainment will consist of a short play with a musical setting, arranged by Anne C. Parsons, followed by a social hour. Those taking part are pupils from the class of Miss Parsons, and from the classes of three of her affiliated teachers, Mrs. Herbert Blackwell, Mrs. William Marley and F. Janet Scott.

Terre Haute Hears Annual "Messiah"

TERRE HAUTE, IND., Dec. 18.—The annual performance of "Messiah," given by the chorus and orchestra of the Indiana State Normal School under the direction of L. M. Tilson, was unusually good this year and drew a large audience. William C. Bryant led the orchestra. The soloists were Helen Tilson, soprano; Frances Bell, contralto; Robert Weston, tenor, and Dewey Annakin, bass. An excellent demonstration of work done during the term by the class of Amelia Meyer, director of the piano department of the State Normal School, brought out the following pupils: Leah Settle, Geraldine Drury, Leona Allyn, Margaret Bull, Grace Winters, Gladys Horrall, Lucille Yeager, Elena Hillman, Lois Gallagher, Alice Bacon, Helen Lewis, Eva Hedges, Anita Greenwood, Dorothy Jeffries, Margaret Hawkins, Jeannette Billman, Zoe Kibler, Ruth Cass and Frank Conlin. L. E. A.



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Many Concerts Fill Chicago's Pre-Holiday Week

Galli-Curci Gives First Recital of Season—Hart House Quartet Makes Formal Début—Paulist Choristers and Resident Ensembles Heard to Advantage

CHICAGO, Dec. 18.—The approaching holiday season did not disturb the week of music here. Besides the return of Amelita Galli-Curci, whose first recital this season in Orchestra Hall was, as usual, one of the most looked-for events in Chicago's calendar, many other concerts drew large audiences. The Hart House String Quartet made its formal début here, though it had been previously heard on the south side at the University of Chicago. Other chamber music and a goodly number of pianists and local orchestras brought further variety.

Mme. Galli-Curci was generally considered in her best voice. Many of her hearers compared this performance to those she gave in the exciting days of 1916, when her début and subsequent appearances with the Chicago Opera were matters of nation-wide interest.

In all technical respects, Mme. Galli-Curci's singing was flawless; her coloratura was remarkable for certainty, grace and liveliness of color. Her phrasing, as always, was of endless charm because of the musicianship and feeling with which it was given variety of timbre and dynamics. But Mme. Galli-Curci's tone was perhaps the most notable feature of her recital. Manuel Berenguer, flutist, assisted in several numbers, including the Theme and Variations of Proch. Songs by the ancient Italians, by Fauré, Samuels, and many others were included. Homer Samuels, the excellent accompanist, added a group of pleasant piano solos. Mme. Galli-Curci's audience filled even the stage of Orchestra Hall.

Hart House Quartet

The Hart House String Quartet, which had earlier played here for the University of Chicago, made its formal début in the Goodman Theater Dec. 12, playing quartets by Haydn, Beethoven and Wesley LaViolette. The last, called "1926," received its first performance at this concert. The composer is head of the theory department of the Chicago Musical College. Mr. LaViolette, who in other works has displayed an ample fund of musical idea and expert craftsmanship, has proceeded daringly along the modernist highway, and has succeeded in writing an interesting and coherent, if decidedly unusual work. The Hart House artists played with fine appreciation, a vivid style and excellent ensemble.

Leo Podolsky, making his third local appearance in his first season in America, was heard in the Playhouse on Dec. 12 by a cordial audience. After a vigorous and able performance of the Bach-Tausig Toccata and Fugue, Mr. Podolsky launched into the Third Scriabin Sonata, two interesting Preludes by Szymanowski and Debussy's "Canope" and "Feuilles Mortes," none of which are frequently heard here. Dohnanyi's Second Rhapsody and music by Chopin ended the recital. Mr. Podolsky's performance was highly dexterous, in the fashion he has already made known as characteristic.

Lillian Magnusson, who has frequently played here in orchestral concerts, was heard in recital in the Studebaker Theater Dec. 12, playing the B Minor Sonata of Chopin and Bach's "Chromatic" Fantasy and Fugue. Shorter works included Schumann's "Vogel als Prophet," Sapellnikoff's "Dance of the Elves," MacDowell's "Of Br'er Rabbit," Walton O'Donnell's "Before the Dawn," a Toccata by Gustav Holst founded on a Northumbrian tune, John Ireland's "Ragamuffin," the Wladigeroff "Herbst-elegie" and the Delibes-Dohnanyi Waltz from "Naila." Miss Magnusson's playing is of brilliant agility, and great variety. In the larger works she showed a breadth of style which won

her the commendation of a large audience.

Sametini Conducts

Léon Sametini conducted the interesting Chicago Musical College Symphony in its first concert of the season in the Central Theater, Dec. 12. In the Prelude to "Die Meistersinger," the "New World" Symphony and Tchaikovsky's "Italian" Caprice, Mr. Sametini displayed the smoothness of tone, virtuosity and zestful responsiveness of his large body of able musicians. The soloists were Florence Pass, who played Mozart's "Coronation" Concerto; Edna Ellen, playing the Sarasate "Carmen" Fantasy, and Arlene Durkee, singing the Page's aria from "Les Huguenots" and Wein-gartner's "Stille der Nacht." The work of these students in the college was of a notably high grade of excellence.

The Civic Orchestra of Chicago played in the Englewood High School Dec. 12, under Eric DeLamar. Music by Mozart, Beethoven, Grieg, Ries, Massenet, Johann Strauss and Rimsky-Korsakoff was performed.

A joint recital by members of the Girvin Institute of Musical Arts brought forward in Kimball Hall on Dec. 12, Rosalie Saalfeld, an accomplished pianist; Louis Kottler, violinist, and Anne Slack, 'cellist. Miss Saalfeld played Glazounoff's Sonata and the Schulz-Evler "metamorphoses" of "The Blue Danube" Waltz. Mr. Kottler gave an interesting performance of Spohr's Ninth Concerto and of shorter pieces. Miss Slack capably played music by Haydn, Debussy, Bloch and Popper. All three artists joined in a performance of the first movement of the Schütt Trio, Op. 27, at the close of the concert. Irwin Wallenborn was accompanist.

Uptown Faculty Program

The Uptown Conservatory gave its first faculty concert on the afternoon of Dec. 12. The artists included Belle Forbes Cutter, soprano; Marthin Provensen, bass; Freda Hiatt Dolnick, pianist; Samuel Dolnick, violinist, and Howard Neumiller, accompanist.

The Gordon String Quartet gave its second subscription concert before the Quadrangle Club of this city, on Dec. 12, playing quartets by Mozart and Dvorak, as well as Daniel Gregory Mason's Variations on a Theme by John Powell.

The Chicago String Quartet gave interesting performances of quartets by Mozart and Brahms, and of H. Waldo Warner's "The Pixy-Ring," in the Cordon Club drawing-room, Dec. 12.

Louise Hoffman and Agnes Bodholdt Conover, pianists; Barbara Wait, contralto; Flora Waalkes, soprano; Lillian Pringle, 'cellist, and Wally Heymar George, violinist, were heard in the 556th concert given by the Musicians' Club of Women, in the Fine Arts Recital Hall, Dec. 13.

Paulist Choristers

The Chicago Paulist Choristers, led by LeRoy Wetzel, appeared in Orchestra Hall on Dec. 13 before a large and happy audience. The chorus sang expressively, with fine tone quality, especially among the boy sopranos, several of whom had voices of remarkable purity and fullness. The soloists included Watt W. Webber and Henry Hobart, tenors; Leo Landry, baritone; Charles Cooley, bass, and, among the boy sopranos, John Gavin, John Sassmann, Master Moran, James Johnson and Stephen Johnson. The program, divided into sacred and secular parts, included Mr. Wetzel's Madrigal, dedicated to his choristers.

Carlile Tucker, baritone, was assisted by John Kessler, composer and pianist, in a recital given in Kimball Hall Dec. 13.

Artistic Recitals

Helen Fitzgerald, a Detroit contralto, made a favorable impression when she sang in Kimball Hall on Dec. 14, to accompaniments by the admirable Robert Macdonald. Miss Fitzgerald showed a rather lenient taste in songs, but even the excellent ones she sang were enhanced by the remarkable richness and beauty of her tone. In such dignified

material as Handel's "Sommi Dei," her style was particularly effective.

A joint recital by Norman Kling and Henry Sopkin, given in Lyon and Healy Hall Dec. 15, brought before an appreciative audience two very interesting young Chicago musicians. Mr. Kling's baritone voice has fine resonance; his style is animated by genuine and discerning enthusiasm. Mr. Sopkin seems to have been born with the true violinist's instinct, and employed considerable technical skill in performances of great individuality and élan. The accompanists were Harry Carlson and Irwin Wallenborn.

Mendelssohn Club's Concert

The Mendelssohn Club opened its thirty-third season with a well-attended concert in Orchestra Hall on Dec. 16, with Frederick Millar as bass soloist. General comment was aroused by the alertness with which the club had prepared for its season's début. A very handsome program magazine, published by Beckhard and Macfarlane, contained exhaustive notes for the excellent program, plus several interesting articles and a calendar for the remainder of the local season. Under Calvin Lampert's leadership, this male chorus, one of the finest in the city, sang with breadth and expressiveness of tone, excellent shading and its customary zestfulness. Mr. Millar has a splendid, mellow voice. He pleased his hearers with Thomas' "The Drum Major" and other songs, plus numerous encores. The accompanists were Frederick Schauwecker, at the piano, and Allen W. Bogen at the organ.

The Illinois Central Musical Club, a good-sized chorus of mixed voices, gave

its first downtown concert in Kimball Hall Dec. 16, Carl Craven conducting. The organization is young, and Mr. Craven has been wise in selecting music which has wide appeal and is adaptable to his choristers' pleasant quality of tone. Solo and duet appearances were made by Gladys Keyes, Evangeline Dickson, Erna Lussenhop, Helen Adams, W. J. Hemmens and Clarence Combs. A male quartet brought pleasure to a cordial audience in its single appearance on the program.

The Tipica Orchestra of Mexico fulfilled its second local engagement last night in Orchestra Hall, drawing a large audience and giving enjoyable performances of native and other compositions. The orchestra's marked individuality, its curiously resilient tone and the unassuming expertness of its players, pleased once more. Samuel Pedraza, tenor, was soloist. EUGENE STINSON.

Music Week Advances Registration Date for Concerts

Isabel Lowden, director of the New York Music Week Association contests, announces that the closing date for the acceptance of registrations has been advanced to Feb. 1. During previous seasons, contestants have been permitted to register up to within two weeks of the date of the contest, but the registration this year promises to be very large and the programs must be compiled and ready for printing by Feb. 15. The change of date applies to all divisions, except that of theory and musical appreciation; registration in that division will be governed by the rules set forth in Part IV of the syllabus.

More Artists Announced for Osteopathic Benefit

The benefit concert for the Osteopathic Clinic, to be given in the Metropolitan Opera House on Sunday afternoon, Jan. 18, will bring, in addition to Josef Hofmann, pianist, and Albert Spalding, violinist, (already announced) Florence Austral, dramatic soprano, and an orchestra of sixty under the direction of Giuseppe Bamboshek.



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KOUSSEVITZKY MEN REVISIT PROVIDENCE

Large Audience Hears Program—McCormack Gives Concert

By N. Bissell Pettis

PROVIDENCE, R. I., Dec. 18.—The third concert in the series by the Boston Symphony, Serge Koussevitzky, conductor, was given in the E. F. Albee Theater on Tuesday evening, Dec. 7, before an audience that completely filled the house. The outstanding feature of the program was Tchaikovsky's Fourth Symphony. There were also Mozart's "Eine Kleine Nachtmusik," and the Waldweben from "Siegfried." The program further included "Till Eulenspiegel" by Strauss.

Mr. Koussevitzky was at his best in his reading of the Tchaikovsky Symphony. A storm of applause and a half dozen recalls rewarded him at the end. He called upon his men to rise in acknowledgment of the spontaneous tribute. In the Mozart Serenade the playing by the strings was the perfection of musical art; so also in Wagner's "Forest Murmurs."

John McCormack appeared in recital before an audience that literally packed the big Majestic Theater on Sunday afternoon, Dec. 5. The concert was under the management of Albert Steinert. Mr. McCormack's program included "Giotte al Canto mio," Peri; "Let Us But Rest," Bach; "I Tempi assai Lontani," Respighi; "A Dream of Spring" (Chinese poet, Ts'en Ts'en, A. D. 750); "Desolation" (Chinese poet, Kao-Shih, A. D. 700); "Is She Not Passing Fair?" Elgar.

In all of these Mr. McCormack sang with the artistry for which he is famous. Mr. McCormack sang also a group of Irish folk-songs. He was assisted by Edwin Schneider, who played excellent accompaniments and added piano solos.

Guitry's "Mozart" to Be Given for Greenwich Music Settlement

The second performance of Sacha Guitry's play, "Mozart" will be given on the evening of Dec. 28, for the benefit of the Greenwich Music Settlement. The play was one of the outstanding successes of last season in Paris and had a phenomenal run. Guitry wrote the play around the character of the composer, especially for his wife, Yvonne Printemps, who will be seen in the rôle here with the original Parisian company. The patronesses for the performance include: Hon. Myron T. Herrick, Mrs. Charles B. Alexander, Mr. and Mrs. Wm. Nelson Cromwell, Mr. and Mrs. Walter Damrosch, Mr. and Mrs. Marshall Field, Mrs. H. O. Havemeyer, Annie Burr Jennings, Mr. and Mrs. Otto H. Kahn, Maxime Mongendre, Anne Morgan, Mr. and Mrs. Benjamin Prince, Mr. and Mrs. Edward Robinson, Mrs. Theodore Roosevelt, Jr., Mr. and Mrs. Edward Schelling, Mr. and Mrs. Charles Lewis Tiffany, James Speyer, Mrs. Edgar Stillman, Mrs. William K. Vanderbilt, Mary Hoyt Wiborg, Mr. and Mrs. Efrem Zimbalist, Mrs. A. Barton Hepburn, Mrs. Edwin R. Seligman, Mrs. Arthur B. Schirmer and McDougall Hawkes.

St. Louis Club Gives "Rose Maiden"

ST. LOUIS, Dec. 18.—The Jessie L. Gaynor Choral Club presented, at its first concert of the season, "The Rose Maiden" by Cowen. This was the occasion, also, of the first appearance of William A. Parson as conductor. A finished performance was given. Soloists were Mrs. Frank Peterson, soprano; Mrs. James Dawson, contralto; Mr. Bloemker, tenor, and Clay Ballew, baritone. An orchestra of fifteen men from the St. Louis Symphony afforded very capable accompaniment. Under Mr. Parson's direction, the spirit of the work held the interest of the audience constantly, the chorus doing some particularly fine singing. The cantata was divided in two parts, and during the interim an "Irish" Suite for two pianos, composed by Dorothy Gaynor Blake, was given an admirable performance by the composer and Mr. Parson. This was the initial performance. S. L. C.

"Creation" Sung in East St. Louis

EAST ST. LOUIS, Dec. 15.—With a student chorus of 150 voices, the East St. Louis High School presented Haydn's

Musical Treasures Shown by Paris Opéra Museum

PARIS, Dec. 5.—An exhibition of new musical treasures acquired by or lent to the Museum of the Opéra, of which Charles Bouvet is the custodian, was recently held here. One of Massenet's autographed scores was loaned by Paul Dukas. There were paintings and pages from the orchestral scores of Debussy, Saint-Saëns and others. A curiosity was an original vocal exercise in Rossini's handwriting, presented to the singer, Marie Battu. There was, too, a melody in Cherubini's hand. A pair of slippers that had belonged to the dancer Taglioni attracted much attention. Then there were some designs for the costumes in "Aida," drawn by Mariette-Bey, the Egyptologist, who suggested the story to Verdi's librettists.

LERCH AND BASIOLA ARE GREETED IN PHILADELPHIA

Stanley Club Applauds Promising Young Artists under Rodzinski—Salzedo Recital at Curtis

PHILADELPHIA, Dec. 18.—Mario Basiola, baritone, and Louise Lerch, both of the Metropolitan Opera, were heard in an attractive recital in the Penn Athletic Club's Sunday night series on Dec. 12.

Mr. Basiola sang the Prologue to "Pagliacci," "Eri Tu" from "Un Ballo in Maschera," "O del mio Dolce Ardor" of Gluck and a group of Neapolitan songs. His tones were fresh and clear and his interpretations denoted keen musical intelligence.

Miss Lerch, a former pupil of the Curtis Institute of Music, has an appealing, flexible voice. She offered "Caro Nome," from "Rigoletto" and the difficult "Vengeance" aria of the *Queen of the Night* from "The Magic Flute," sung in the original key. The artists joined forces in a duet from "Hamlet." The well filled auditorium rang with merited applause.

In another concert hall patrons of the Stanley Music Club on the same evening heard two child artists as soloists with an orchestra of 100, conducted by Artur Rodzinski. Jeanne Behrend, a young Philadelphian, and a pupil of Josef Hofmann at the Curtis Institute, played the G Major Concerto of Beethoven with musicianship and poise. Iso Briselli, a protégé of Carl Flesch, who was brought from Germany by that artist two seasons ago and has been technically trained by Richard Hartzler, played Paganini's Concerto in D remarkably well.

One of the most interesting concerts given at the Curtis Institute in December, in the series arranged by faculty members, was that of Carlos Salzedo, director of the harp department.

Mr. Salzedo opened the program with four dances of the Eighteenth Century, which he transcribed. His Sonata, a composition written some four years ago, includes a piano part modeled upon the idiom of the harp. The work is modern as to harmonization, and resembles a fantasia in form rather than a sonata. Ravel's Introduction and Allegro closed the program.

Mr. Salzedo was assisted in this number by Emanuel Zetlin and Henry Temianka, violinists; Louis Bailly, viola player; Felix Salmond, cellist; William M. Kincaid, flutist, and Daniel Bonade, clarinetist.

oratorio, "The Creation," on Dec. 10, under the direction of Winifred D. Willoughby. The solo parts of *Gabriel*, *Uriel* and *Raphael* were sung by Mrs. Karl Kimmel, Clarence Bloemker and Rollin Pease. Grace Huddle, Kathryn Metzger, Elmer Huddle and Paul Biven constituted the quartet. The instrumental support was provided by Bessie Ash, Dorothy Becker and Anita Rothe, pianos; Hedwig Niehoff, Natalie Roper and Oscar LeDoux, violins; Frank Miller, flute; Kenneth Woods, clarinet; Edward Miller, cello.

CHICAGO. — Milan Lusk, violinist, played at the Art Institute for the Renaissance Club recently and was also heard by the Catholic Woman's Club in the Edgewater Beach Hotel.

MILWAUKEE EVENTS INTRIGUE ATTENTION

Stock Forces, Braslau and A Cappella Choir Win Success

By C. O. Skinrood

MILWAUKEE, Dec. 18.—Rachmaninoff's Symphony in E Minor was given a brilliant reading at the last appearance of the Chicago Symphony in the Pabst under the management of Margaret Rice. A tremendous drama is unfolded in this masterful work under the sym-

Warsaw's Philharmonic Holds Gala Anniversary

WARSAW, Dec. 1.—In addition to the inauguration of the Chopin monument here recently, there has been a notable celebration of the twenty-fifth year of the Warsaw Philharmonic. The Chopin festivities were held in the presence of noted musicians from other countries—including Georges Hœr from France—and the speakers included Ludomir Rozycki, president of the Polish Composers' Society.

On the evening of the inauguration there was a gala program at the Warsaw Opera, the ballet "Pan Twardowski" by Rozycki being given. On the same afternoon an opera, "Sigismund and Barbara," by Joteko was sung. On the eve of the celebration there was a performance of Szymanowski's opera, "Le Roi Roger."

A program of Polish composers' works was given to mark the Philharmonic birthday. Mlynarski conducted a symphonic poem, "The Oswiecim Family," by Karłowicz. A Szymanowski symphony and a concerto by Rozycki were conducted by Fitelberg. Mme. Szymanowska sang works by Melcer.

The Philharmonic, in its quarter of a century, has done an important work in developing a young Polish school of composers. The hall of the Philharmonic has been the scene of concerts by many of the most important artists from other European centers.

pathetic bâton of Frederick Stock. Other numbers included Chabrier's gay "Marche Joyeuse," Liadoff's "Baba Yaga," Beethoven's "Polonaise" and Dvorak's "Slavonic" Dances.

Several thousand music lovers, many of them not regular concertgoers, had the satisfaction of hearing Sophie Braslau, contralto, for the first time in the Civic Concert Course, where all attractions, great and small, can be heard for eighty-three cents each, regardless of where the listeners sit.

Miss Braslau has a rich and full voice. Seldom does one hear such depth and weight in the lower register of a woman's voice. Her upper tones, too, are likeable, and most of the songs she gave found a ready appeal. Miss Braslau dipped into the Russian classics and delivered these numbers with intense dramatic import. In her English Miss Braslau showed excellent diction.

Philip Manuel and Gavin Williamson, duo-pianists who appeared with Miss Braslau, are interesting musicians who contrive to keep an audience alert with their sprightly offerings. Their playing of the suite by Robert Just was a characteristic piece of work; and everything they offered was effective.

The A Cappella Chorus gave a typical concert in the auditorium under the bâton of William Boeppler. Interpretations included all the monumental climaxes and the delicate shading for which this conductor is notable. "Popule Meus," by Palestrina, was a meaty, solid piece of conscientious work in which the various parts were marked off with exceptional clarity.

A small orchestra of blind players also appeared, the concert being given as a benefit for the blind. The choir was also assisted by the Bonconi Trio of Chicago, composed of Tony Abele, pianist; Amalie Birnbaum, violinist, and Beulah Racine, cellist.

Unknown Mozart Works Performed

OLDENBURG, Dec. 8.—The Landestheater here gave two unknown works of Mozart recently—the heroic drama, "Thamos, King of Egypt" and the light opera, "Zaide." They were directed by Werner Ladwig, and aroused much interest.

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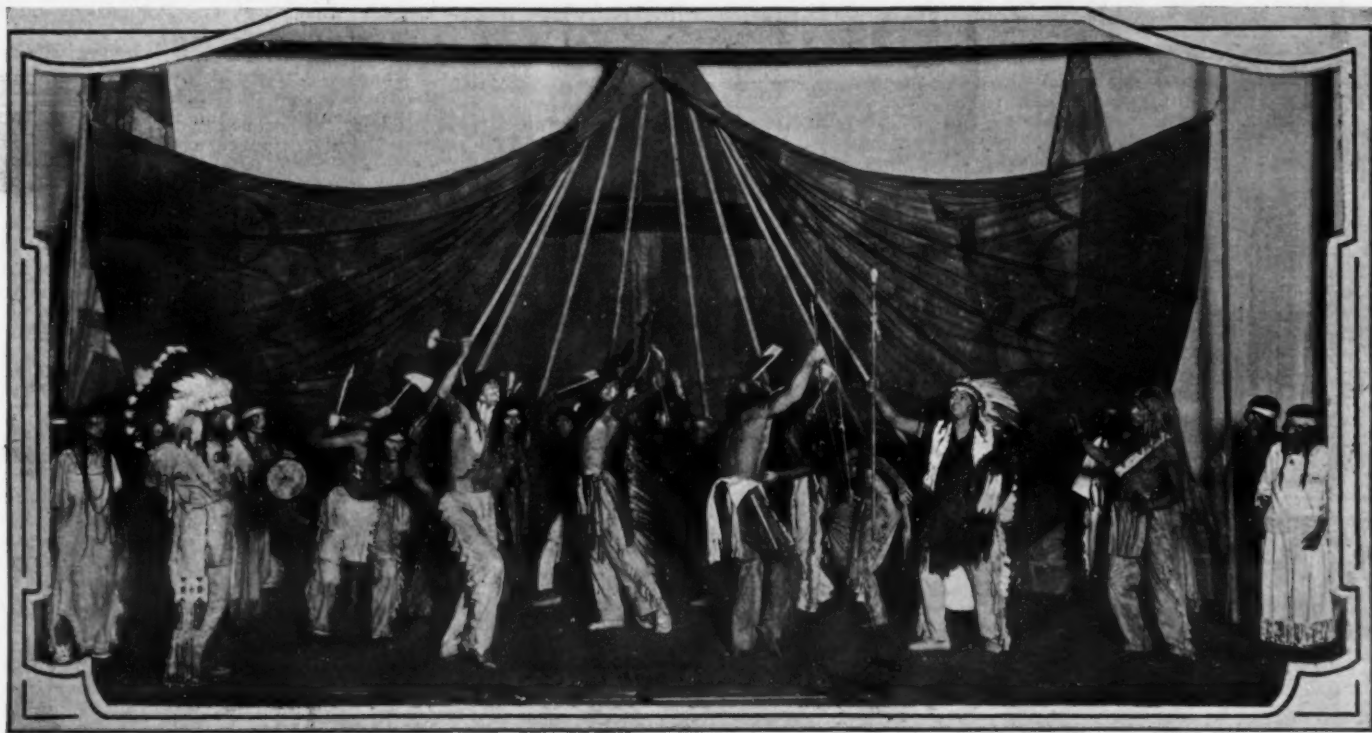
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"Sunset Trail" Blazed in Rochester



A Scene from Cadman's Work Presented at the Eastman School in the Course of a Répertoire Week by the Rochester Opera Company. Howard Hanson's "Prelude and Ballet" was an Outstanding Feature of the Schedule, Which Included "Pagliacci" and "Pirates of Penzance"

ROCHESTER, N. Y., Dec. 18.—The American composer has again been given public recognition in Rochester, this time most advantageously through performances by the Rochester Opera Company, which has completed a second répertoire week in Kilbourn Hall, the Eastman School of Music.

Cadman's cantata, "The Sunset Trail," through the inspiration of Howard Hanson, director of the Eastman School, was offered as an opera and was given a presentation so dramatically appealing that it roused audiences at four performances to unusual degrees of enthusiasm. Dr. Hanson was instrumental in preparing the score for an orchestra composed of men recruited from the Rochester Philharmonic. Vladimir Rosing developed from the text of the cantata a scheme of scene and action that was dramatically adequate to make the operatic appeal forceful. The scenic effects, designed by Norman Edwards of the Eastman Theater, were simple but impressive. It would not seem unwarranted to state that here is the addition of a new work to the operatic répertoire by an American composer. Helen Oehheim, a newcomer to the opera company, had the rôle of *Wind Flower*. Norval Brelos was cast as *Red Feather*. Mark Daniels was the *Chief*; and George Fleming Houston, *Grey Wolf*. Dr. Hanson conducted and the artists and conductor received many curtain calls. The four productions have continued throughout the week alternately, with a matinee today. Audiences have been large, the house being sold out for most performances.

The week began on Monday with "The Pirates of Penzance," preceded by Howard Hanson's "Prelude and Ballet" music, written for the California State Redwood Association in 1920. This music is delightful, descriptive of woodland scenes and fairy episodes, whimsical and melodious. The dancing was planned by Thema Biracree, who took the part of the *Faun* and was assisted by Harold Kolb, Martin Vogt, Marion Tefft, Philena Ressegger and Hilda Raad. Miss Biracree's interpretation of her rôle was charming, and the

others were excellent. The orchestra, consisting of picked men from the Philharmonic, played well. Dr. Hanson conducted. Besides recalling the dancers a number of times, the audience called the composer before the curtain, and gave him a cordial greeting.

The Gilbert and Sullivan opera, conducted bymanuel Balaban, was given with verve. Cecile Sherman sang the rôle of *Mabel* with charm, and Brownie Peebles as *Ruth* was successful. Mark Daniels, the *General Stanley*, gave a good performance, as did also George Fleming Houston as the *Pirate King*, Philip Reep and Allan Burt. The ensembles were well carried out; scenery and costumes were effective. The audience was enthusiastic and called Mr. Balaban to the stage with the singers.

"Pagliacci" was given a smooth, appealing performance later in the week, showing improvement over former presentations. Ethel Codd, nineteen years

old, whose voice and attainments compare well with those of well known singers, was the *Nedda*. Charles Hedley appeared as *Canio*, and Richard Halliley as *Tonio*. Allan Burt was *Silvio*; and Philip Reep, *Beppe*. Eugene Goossens conducted.

Another production which achieved immediate success in this week of répertoire was that of Howard Hanson's ballet from the "Forest Play," composed in California in 1920 and there given its first performances. The ballet group of the Eastman Theater, headed by Thelma Biracree, who is responsible for the details of choreography in the production, had a triumphant week.

These two works together with John Bech's Ballet, "The Phantom Satyr," will be presented at a performance given before the convention of the Music Teachers' National Association in Rochester Dec. 28, the opening day of the convention.

CONCERTS IN WASHINGTON ARE OF VARIED CHARACTER

Cobina Wright Sings—Interstate Chorus and De Reszké Singers, With Rogers, Are Applauded Exponents

WASHINGTON, Dec. 18. — The Vice-President and Mrs. Dawes headed the list of patrons for Cobina Wright's recital in the National Theater on the afternoon of Dec. 10, under the local management of T. Arthur Smith. The patrons included the Ambassadors of Great Britain, Peru and Brazil, the Minister of Poland and Mme. Ciechanowska, General John J. Pershing, Mr. and Mrs. James M. Beck, Representative and Mrs. Hamilton Fish, Jr., Mr. and Mrs. John Garrett, Mrs. John Hays Hammond, Mrs. J. Borden Harriman, Mrs. Lyman B. Kendall, Mr. and Mrs. Edward B. McLean, Mr. and Mrs. Lawrence Townsend, Mrs. Richard H. Townsend and Mr. Sol Bloom.

Mme. Wright sang a program of distinction with great intelligence. French songs by Debussy, Ravel and Moret and Spanish works from the pens of de Falla and Joaquin Nin were sung with subtlety and in fine style. Gordon Hampson was the accompanist.

The Interstate Male Chorus, under the baton of Clyde B. Aitchison, gave its first concert of the season in the Masonic Auditorium recently before a capacity audience. As usual, the chorus sang some unusual numbers. Music by Father Dominic Waedenschwiler, dedicated to the chorus, closed the program in a rich manner. Outstanding in the concert were readings of excerpts from "The Gondoliers" and of Strauss' "Queen's Lace Handkerchief" by the chorus. Mary Frances Glenn, soprano of this city, was the soloist.

The inimitable Will Rogers and the De Reszké Singers were presented in their annual recital to a huge audience on Dec. 11 in the Washington Audito-

rium by Katie Wilson-Greene. The De Reszké Singers did not seem to be up in the best form, although they sang Oley Speaks' "Sylvia" with great delicacy and effectiveness.

DOROTHY DE MUTH WATSON.

A Cappella Choir Engaged by New Lincoln Church

LINCOLN, NEB.,—Dec. 18.—Dedication of the new Westminster Presbyterian Church at Twenty-fifth Street and Sheridan Boulevard on Sunday morning, brought forward the A Cappella Choir of the University School of Music, conducted by John Roseborough, as a church singing body. The choir has been engaged for morning services for the remainder of the year. H. G. K.

Moussorgsky Work Found and Published in Russia

A NEWLY discovered work by Moussorgsky, which was found by André Rimsky-Korsakoff, son of the composer, has just been published by the music section of the State Office of Publications, say advices from Russia to *Le Menestrel*. The report does not say what is the nature of the composition. Nicholas Miaskovsky, whose works have enjoyed the championship of Leopold Stokowski in America, has just completed his ninth Symphony, according to the same report.

SAN FRANCISCO FORCES AGAIN HEARD IN OAKLAND

Mishel Piastro Soloist in Concerto Under Hertz—Elman Quartet and Mary Lewis Presented

OAKLAND, CAL., Dec. 18.—Alfred Hertz and the San Francisco Symphony gave another splendid concert in the Civic Auditorium. Interest was keen in Goldmark's Violin Concerto in A Minor, admirably played by Mishel Piastro. Mr. Piastro's playing is characterized by abundant technic and a large, full tone. The Overture to "The Marriage of Figaro," Alfvén's "Midsommervaka" and Strauss' "Don Juan" rounded out the program, all played with Mr. Hertz's usual skill.

Mischa Elman brought his string quartet to the Auditorium Theater in the Seckles-Oppenheimer course. A capacity audience greeted this group, which includes a former resident and favorite of the Bay Cities, Horace Britt, as 'cellist. The program was: Beethoven's F Minor Quartet, and Franck's in D. While it was evident that Mr. Elman's large following would have delighted to hear him in solos, there was marked attention and real appreciation of the ensemble.

Mary Lewis sang in Oakland under the Elwyn banner recently, and won much favorable comment. There was a Mozart group on her program, sung with delicacy; but her best work was done in songs by Brahms, Strauss, Debussy and Saint-Saëns. An aria from "Thaïs" and the Waltz from "La Bohème" were popular, as was the Waltz from "Romeo and Juliet." Lester Hodges proved an admirable accompanist.

The Seckles-Oppenheimer Concert Series presented the Russian Symphonic Choir, under the baton of Basile Kibalchich, on Dec. 4 in the Civic Auditorium before an audience of huge proportions. Euthusiasm grew throughout the evening. Folk-songs brought encores, as did the sacred song "Lord, Have Mercy." Songs for male voices pleased, and "The Volga Boatmen's Song" created a furore. Bruce Buttles of Oakland is giving a series of lecture-recitals on "The Spirit of Ultra-modern Music," appearing especially before students in private schools. ADELINE F. SEE.

Ensemble Formed in Salt Lake City

SALT LAKE CITY, Dec. 18.—An ensemble of twenty-four members, playing stringed instruments and pianos, has been organized at the McCune School of Music and Art under the direction of Albert Shephard. Tracy Y. Cannon is director of this school.

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Flowering of Racial Spirit Seen in New Hebraic School

By LEONIDE SABANEYEV



THE music of Russia has brought forward lately a whole range of Hebrew composers whose musical trend and direction are substantially different from those of the other young Russians. In various ways and in many countries, what is perhaps the most musical race on earth, the Hebraic, is heading for its musical unity and musical path. The Hebrews are creating their national art style, which has developed characteristic traits and idioms already. Their tendency—to build up a national musical school based on specific designs of Jewish *melos* and Jewish tonal conception—manifests itself quite independently of the will and mood of individual composers.

In Russia we see the consolidation of a strong and lasting Hebrew group of great talent. I do not speak of that type of Hebrew nationalistic musicians, of those ethnographers who found their work on collecting Hebrew tunes, harmonizing them—doing a sort of semi-scientific musical labor. In this ethnography there is undoubtedly a trait in common with the Russian "Koutchkism" (work of the "mighty handful") of the Russian national school, with its Borodin, Moussorgsky and Rimsky-Korsakoff.

My present article is not on those convinced and valiant Jewish nationalistic composers. I wish to speak about the hidden, *instinctive* nationalists who are dragged to their native Hebrew element independently of theoretic premises; who are gripped by the power of inborn national substance, which is generated in them by a rejuvenated Hebrew *melos*, the very "image and likeness" of their old national melody, of the ancient temple chant and folk-song. This new Hebrew melody, now in style of creation, may remind one outwardly of the old Hebrew songs as little as Tchaikovsky's music reminds one of the old Russian folk-song. Nevertheless, every sensitive musician will feel, even if he cannot formulate it, that the new Hebrew *melos* is built according to the same peculiar musical law and taste as are the old songs.

The Racial Genius

The Hebrew musical nature can be characterized by its accentuated emotionalism, expressivism and its fiery sexualism. The Hebrew musician belongs very rarely to the "academic" or "esthete" type; his typical psychology is the romantic one. But in this spiritually many-sided race we find elements of extreme, almost orgiastic sensualism, tinged by religious passion, with its mysticism of the body, together with a religious attitude toward the life-problem, austere asceticism of high exaltation.

The tragic image of the wandering race has found its perhaps most potent reflection in the Russian group of Hebrew composers; the cause of it is not difficult to establish. The Russian group of the Hebrew people, the most numerous group on earth, was up to the latest years the most persecuted one. Here the type of the old Ahasphar, the perennial "seeker," alternately expecting something from the world, accepting with equal passion the seductions of this world and repudiating them—this old Hebrew image is still living in all its neatness and color.

This perennial searching and discontent finds its outlet in pathbreaking in a desire to destroy the frame of old traditional European music. The passionate racial sensualism and emotionalism has manifested itself in the extreme "expressionism" of the Hebrew school. Its mysticism itself is colored by sensual elements, but they are neither Skriabin's eroticism, nor the tonal "perfumery" and gastronomie of the French impressionists.

Here we shall never find the *semi-shades*, the delicacies of the French tonal kitchen. The formidable passion, with which the music of Gniessin, Alexandre Krein or Feinberg is ringing, this passion never hides itself in semishades and sophistication. The image of the Russian Hebrew composer has its truly exhaustive representation in the fiery

LEONIDE SABANEYEV, the author of the accompanying critical estimate of three of Russia's foremost modern composers, is one of the foremost Slavic writers on music. A graduate of Moscow University and Conservatory, where he was a pupil of Skriabin and Tanciev, he became a faithful adherent of the former composer. He is the author of a volume on Skriabin's music, and himself influenced that composer in the building of his philosophical doctrine. Sabaneyev is the composer of several piano sonatas, a trio and other works. This article from his pen was translated by Lazare Saminsky.

—EDITORIAL NOTE.

sensualist, Alexandre Krein; in the austere sage; Michael Gniessin; in the ecstatic philosopher, Samuel Feinberg.

A Diverse Trio

Because they together reflect the basic traits of the Hebrew race's tonal conception, each being so strongly individual, it is difficult to compare them. Feinberg, among them, is the least conscious of his national Hebrew leanings. Perhaps he does not even suspect them. In fact, at the first glance, we see quite different influences. One would look in vain for synagogical chants or for the inheritance of later Hebrew folk-songs. But behind the Schumann, Skriabin, and other influences one feels, against expectation, in this hyperstatic, demoniac-possessed music, the soul of the Jewish race.

It is a lasting nightmare, Feinberg's music; all tonal laws are upset; all partitions of esthetics are crumbling; all nerves of tonal psychology stripped of their covers, and denuded. This neuroticism is almost insanity. But it is a deep and formidably strong neuroticism.

The boundless sincerity, openness of Feinberg's emotion is so akin to Dostoevsky! It is, however, not Russian unfolding of the soul, but utterances of a Jewish soul nursed on Russian culture, the soul passionately thirsting for immediate incarnation in deeds, insane with creative ecstasy. Feinberg's music is a nightmare in its psychological substance, almost sadistic in its self-flagellation.

But in the mysticisms of these tortures, in their ecstasy, we never find these pacifying beams by which Skriabin, even in his most exalted utterances, was able to keep a sort of Apollonian balance. There is no balance with Feinberg.

The act of musical creation becomes a self-flagellation and it requires the same torture and sacrificial ecstasy from the listener. If there is a philosopher among our contemporaries, it is Feinberg. But it is a self-torturing seeker, knowing nothing of the confinement of peace, of a reached summit, which was the joy of Skriabin.

The Tragic Feinberg

I do not know of more pathetic, more tragic music than Feinberg's. Even its rhythm materializes his continual impetus and pain. It does not know other tempos than "presto," "prestissimo." It is all in a hurricane, in a relentless, horrible dream which does not resolve in any real phenomenon. The Jewish romanticism is manifested here without limit.

To Feinberg music is only an instrument, an organ of utterance, never the aim in itself. Something gigantic looms behind this music and is somehow in touch with it, but is never materialized. Feinberg is the author of a strange and original doctrine, shared by the writer of these lines—the doctrine of the "non-audible," or non-materialized, sounds of the "astral aura," of the "musical body," which we perceive not in the process of listening, but in a musical psychic vision. All Feinberg's music is in accord with this fantastic, and yet real and convincing, doctrine.

Modest in his external means, almost chaste in his restraint, Feinberg does not use the orchestra, of which he is afraid. The intimate peace of the piano—which he, a marvelous pianist, masters most perfectly—attracts him much more. And so does the not less intimate peace of the song—if one can name them songs—those whimsical creations, intoning psychological nightmares and visions. In this reference he is stronger and more austere in his self-appraisal than was Skriabin, who was not able to keep himself within the limits

of his gifts and tried always to plunge into the orchestral sea, which he never lived to rule.

Feinberg is author of seven piano sonatas; but it would be a mistake to think that this means variety. Feinberg is in music the man of a single love and "the bearer of a single thought." He really writes ever one and the same work, enlarging more and more the possibility of uttering the unutterable, of approaching somehow the sinking edges of his dreams. But the dream is one and the same.

In this strange and extraordinary creation there is one amazing trait: some sort of a contempt and disinterestedness in the "outward, physical plan," as the mystics say; as if the composer wants to express his unavoidable connection with the physical world in as few marks as possible. And something very strange may happen to the composer who writes the "music of the soul" not the "music of the sound." He may become mute altogether and his music will be then reduced to only the "astral aura" of his doctrine. He is single and uniform in his musical utterance of a mind intensely interesting and little understood. He may, therefore, become silent and very likely he will, as his ecstatic creation is incongruent with our age, with the rationalism and esthetic pedantry of contemporary composition.

Krein's "Thirst for the Earth"

But, besides Feinberg's fantastic and visionary thought, the music of Alexandre Krein strikes us at once as entirely "polar" to the former in its terrestrial flavor, in its uncovered, frank sexualism. Krein is precisely the "non-philosopher"; he is the man of "blood and flesh," loving the world religiously, awaiting, as a real messianist, "the Lord's Kingdom on Earth."

In Krein's music we find a much stronger and organic, almost physical, contact with the old Hebrew melody; moreover, Krein was one of the first to define the Hebrew aspect of the racial art problem.

But generated from impressionism, influenced by the Debussy and particularly the Ravel manner, Krein's music conceives even its organic Hebraism in a somewhat impressionistic aspect.

Having begun with the impressionism and harmonic innovations fashionable in those years (around 1910), Krein put forward conscientiously the Hebrew art problem only at about the beginning of the World War. This problem proves to be for Krein fateful and fecund at the same time. He finds on his palette the very colors of Hebrew ecstasy. It is not Feinberg's spiritual ecstasy, linked with no visible material causes, but the one attached to some definite, material soil. Krein's eroticism, dominating his music, is all lighted by fires of *terrestre* sensuality; it suffices to recall his "Gazellas," those bits of Oriental eroticism, which one does not even pretend to drape in a philosophic or mystic mantle.

From the ancient chants of the synagogue, Krein's creation assimilated entirely its characteristic and expressive style, that semi-declamation, mixed with exclamatory figures, strained and dense with magnificently ornamented melodic details almost growing into coloratura (of the expressive and not virtuosos type).

A Twofold Dilemma

The *terrestre* aspect of Krein's music, his non-acceptance of the "other world," manifests itself with great force in his "Kaddish" Requiem, a cantata for chorus and orchestra, one of his best works. Here even the text alone, to say nothing about the music, underlines this repudiation of the "next" world, his passionate thirst of the Earth and its joys. It is the other side of that two-sided religious

psychology which always tortured ancient Israel, the struggle of adherence to the Earthly joys with the longing for Heavenly blessings.

In his last works Krein creates unmistakably his own style, casting a very definite "cachet" on his harmony, melodic design and general spirit. This style cannot be said to possess a very large diapason and variety; it is spiritually entrenched, but is very specific and characteristic, because of this very trait. Having worked much in the field of Hebrew theatrical music, Krein has assimilated his peculiar ways to such an extent that even his pure symphonic and chamber music works are marked by the typically Hebrew tunefulness, strained melodic declamation, harmonic satiety, and by that relentless Hebrew pathos, which has to say everything to the last word. In this reference one must consider the highest peaks of Krein's creation his Piano Sonata (1923) and

[Continued on page 36]

Reviewing

MARJORIE MEYER'S

artistic performance in Aeolian Hall (November 25) Mr. Halperson wrote:

"Miss Meyer, being in superb voice, started the concert with Massenet's great aria from 'Le Cid,' her tone development was simply beautiful. . . . In a large group of songs she unfolded all the beauties of each, especially appreciated were her Brahms' 'Blinde Kuh,' Respighi's 'Pioggia' and Golde's 'Awakening' which brought to the composer as well as to his interpreter storms of applause. Miss Meyer was prevailed upon to sing numerous encores, which were the signal for renewed ovations."

—Maurice Halperson

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New York's Week of Concerts and Recitals

[Continued from page 11]

Jacques Jolas Plays

Jacques Jolas, pianist, who was heard in New York a number of years ago, and again last season, re-appeared in the music salon of Chickering Hall on the evening of Dec. 14. Mr. Jolas' program consisted of Saint-Saëns' arrangement of melodies from Gluck's "Alceste" and Bach's "Italian" Concerto for the first group. The second was Schumann's Fantaisie, Op. 17, the third, pieces by Debussy, Stravinsky-Szanto and Skryabin. The fourth was a group of Chopin.

Mr. Jolas' playing displayed much of interest. In so widely diversified a program he had ample opportunity to show his ability in different types of music, which he did with finesse. The Schumann was especially well played and with less of the very loud volume which has marred some of Mr. Jolas' playing in the past. The two Debussy numbers were given an atmospheric interpretation and the Stravinsky-Szanto "Chez Petruschka" found such favor with the audience that it would gladly have had a repetition. Perhaps the Skryabin Fifth Sonata was the most satisfactory number. In this Mr. Jolas seemed to penetrate to the inner meaning of this highly esoteric composer and make his ideas evident.

Mr. Jolas's audience, which was numerous and which included a number of prominent musicians, was very appreciative throughout the recital.

J. A. H.

Nina Morgana's Recital

After a summer season of opera and concerts at the Colon in Buenos Aires, Nina Morgana made her re-entry in New York, in a recital in Carnegie Hall on Wednesday evening, Dec. 15. The Metropolitan soprano was in sparkling spirits and unruffled vocal trim, and she made a charming picture in a bouffant gown. She had chosen her program wisely, with emphasis on old Italian and modern folk-numbers, which displayed her lyric tones in the best light. She brought a Latin archness and sympathy to works of Galuppi, Astorga and Scarlatti. An air, "Vieni, che poi sereno," from a forgotten Gluck opera had to be repeated. Cherubino's "Non so più" from "Figaro" was less outstanding. Again in the second group, a Lullaby by Puccini, two songs by Wolf-Ferrari and a ballad by Sadler, the soprano was on firm ground. Her excursion into lieder of Franz and Wolf, and her versions of Ravel and Saint-Saëns songs were particularly well received. A final group in English—songs by Chadwick, Watts, Deems Taylor and Mana Zucca—scored heavily with the audience. In general, Mme. Morgana's singing was marked by smooth Italianate production when she sang in medium voice, and in *legato* passages there was often compelling charm. Encores were called for liberally by the well-populated house. There were many flowers for the soprano. Kathryn Kerin was an admirable accompanist.

R. M. K.

Two-Piano List Given

Rachmaninoff's "Tears" was a feature of the two-piano recital given by Jessie Pedrick and Celia Saloman in Steinway Hall on the evening of Dec. 15. This Slavie work had a tuneful meed of melancholy, and was played in conscientious fashion by the young artists. Another rather unusual item on the list was Germaine Tailleferre's "Jeux de Plein Air"—a novelty introduced by Maier and Patterson several seasons ago, and played by the composer with orchestra here last year. Its gently dissonant flippancies were given in sprightly style by the Misses Pedrick and Saloman. As a two-piano recital this program had its measure of interest, the artists showed considerable unanimity and spirit in their playing. Their interpretations were not devoid of emotional warmth and vigor. Listed also was Maier's arrangement of a Bach Sicilienne, Mozart's Sonata in D, the most substantial

work of the evening, smaller bits by Saint-Saëns and Arensky, and Hutcheson's versions of the Scherzo from "Midsummer Night's Dream" by Mendelssohn and the thunderous "Rakoczy" March of Berlioz. There was unusually cordial applause from the audience.

N. T. O.

Frank Sheridan's Second

Frank Sheridan, pianist, was heard in his second recital of the season in the Town Hall on the evening of Dec. 15. Mr. Sheridan began with Mozart's A Major Sonata which is really a Theme and Variations, his exceedingly fine, clear tone, making the work a piece of real beauty. Following this he played Schumann's G Minor Sonata, an Impromptu and a Ballade by Daniel Gregory Mason Griffes' "Fountain of Acqua Pola" from "Roman sketches," two MacDowell numbers and a group of Chopin.

Mr. Sheridan is an excellent pianist in every sense of the word and his playing is such as to give great pleasure to all who hear him. He wisely attempted no innovations in his Chopin and the result was a group of singularly satisfying music. Mr. Sheridan may always be sure of an interested audience whenever he elects to appear.

W. S.

Sigismond Stojowski Plays

Sigismond Stojowski, pianist, gave one of his altogether too infrequent recitals in Aeolian Hall on the evening of Dec. 15. His program included Mendelssohn's Prelude and Fugue in E Minor, Beethoven's Sonata, in E, Op. 109, the Chopin B Flat Minor Sonata and a group of short pieces by Debussy, MacDowell, Paderewski and himself.

Perhaps on account of his devotion to the pedagogical side of his art which has caused him to neglect the recital platform, there were certain unevennesses in Mr. Stojowski's playing, both as regards tempi and dynamics. He was fully conscious of the musical significance of all that he projected, but there was an occasional headlong quality about his playing that suggested that he was all too anxious to convince his hearers of what he felt. The Chopin Sonata, for all that, was a gripping piece of playing and worthy of the long applause it received. The Mendelssohn was played at a somewhat breathless rate of speed, but the Beethoven Sonata, again, was given a broad, classical interpretation. Mr. Stojowski's "Thème Cracovien Varié" was a brilliant ending to an interesting recital.

D. S. L.

Plaza Artistic Mornings

The third of the Plaza Artistic Mornings under the De Segur-Piza management, brought forth Elsie Janis, disuse, together with Carolina Lazzari, contralto, and Robert Steel, baritone. Dorothy Kennedy was at the piano for Miss Lazzari and Mr. Steel, and Albert King for Miss Janis.

Mr. Steel began the program with "Largo al Factotum," his unusual high voice standing him in good stead in the number which he sang with much spirit. Miss Lazzari then sang *Delilah's* first aria from Act II of the Saint-Saëns' opera. In the second part of the program Mr. Steel was heard in numbers by Rachmaninoff and Bridge, and the two singers joined in a duet from Donizetti's "Favorita."

Miss Janis gave many of her familiar imitations and several new ones to the uproarious delight of her large audience, and again demonstrated that she stands alone in her particular field.

J. A. H.

Tollefsen Trio

The Tollefsen Trio, whose personnel includes Augusta Tollefsen, piano; Carl H. Tollefsen, violin, and Paulo Gruppe, cello, gave a recital of chamber music in the Town Hall on the evening of Dec. 16, presenting an unusual program which included a Trio by Wolf-Ferrari, "Noveletten," Op. 29, by Gade, and Gretchaninoff's Trio, Op. 38. The day being the anniversary of Beethoven's birth, two movements of a Trio by him,

were inserted between the Gade and the Gretchaninoff.

Wolf-Ferrari's work, being one of his early ones, is untouched by "modern" harmony and is melodic in character. The Gade "Noveletten" are interesting bits, five in number, all well put together and excellent examples of the craftsmanship of this composer. The Gretchaninoff was an admirable contrast to the other two numbers, its Slavie color being admirably brought out by the artists. The Beethoven consisted of the Theme and Variations, and Minuet from Op. 1, No. 3, again a striking contrast to the numbers between which it was heard.

The Tollefsen organization which has played together for many years, has a unity of ensemble which few chamber music bodies equal and still fewer surpass. Throughout the concert their playing was fine in every way, musically, technically perfect and temperamentally interesting. Their audience was obviously in sympathy with them and was highly appreciative of their work.

D. S. L.

Washington Heights Vocal Ensemble

The Washington Heights Musical Vocal Ensemble gave an intimate recital in Birchard Hall in the Steinway building, Thursday evening, Dec. 16, assisted by Virginia Ruggiero, pianist. The Vocal Ensemble, under the able leadership of Ethel Grow, sang numbers by Elizabeth Merz Butterfield, Harry Gilbert, Elinor Remick Warren, Anna Priscilla Risher, Coleridge-Taylor, Florence Golson, Victor Harris, Margaret Ruthven Lang, Mrs. H. H. A. Beach, and two songs in manuscript, "Night Piece" and "The Gift," written by Rosalie Housman especially for them. Unity of expression and careful, delicate phrasing combined to give excellent effects, well rounded by occasional violin obbligatos by Jeannette Baille. There were solos by Agnes Fleming, soprano, librarian of the Club, and piano numbers by Miss Ruggiero by Liszt, Brahms and Chopin. Sylvia Voorhis played the accompaniments. Members of the ensemble are Marguerite Baiz, Ruth Barrett, Eleanor Mehl Berger, Susan E. Beard, Jane R. Cathcart, Agnes Fleming, Katherine Griffith, Regina Kahl, Ruth Kemper, Rita Roamer. Beulah Chase Dodge was an assisting guest. Miss Voorhis is official accompanist, Miss Grow the conductor.

E. A.

Singers' Club of New York

The Singers' Club of New York, Alfred Y. Cornell, conductor, was heard in concert in Aeolian Hall on the evening of Dec. 16, assisted by Grace Kerns, soprano, and Charles Gilbert Spross, pianist. Harold W. Wollenhaupt, baritone, a member of the Club, was also heard in solos. The Club, an organization of fifty male voices, was heard in Maun-der's "Song of the Northmen," which they sang especially well, an old German folk-song, "When by My Sheep," Praetorius' "Lo, How a Rose" and "The

Shepherd's Story" by Clarence Dickinson. In part two, a very fine rendition of "Has Sorrow Thy Young Days Shaded" with an incidental solo by Dr. McGrath, a Suabian folk-song arranged by Brahms, and "The Galway Piper" comprised the first group, and the final group was "The Autumn Sea" by Gericke, "This Is She" by Rogers, and "The Lost Chord" by Sullivan-Brewer. The singing of the Club was of a high order and reflected much credit upon Mr. Cornell's leadership. Miss Kerns was applauded in a song group in French and English and the aria from "Louise." Mr. Wollenhaupt's group included numbers by Purcell, Branscombe, MacDowell and Damsch. The audience, which was an invited one, was numerous and very enthusiastic throughout the program. The Club throughout the evening exhibited a high degree of finesse in its singing and responded instantaneously to Mr. Cornell's baton. The tone balance was good and the tone quality as a whole indicated that the individual voices must be of a quality unusual in a choral body.

W. S.

Biltmore Morning Recital

Soloists at the Biltmore Friday Morning recital on Dec. 17, were Maria Mueller, soprano of the Metropolitan; Louis Graveure, baritone, and Benno Rabinoff, violinist. Bryceson Trehearne was accompanist for the two singers and Rudolph Gruen for Mr. Rabinoff.

Mr. Rabinoff began the program with a Spinning Song by Popper and a Polonaise of Wieniawski, both of which he played well and to the delight of his audience. Mr. Graveure began his first group with a superb rendition of Handel's "Omra Mai Fu" and followed this with a Hungarian folk-song, Massenet's "Elégie" and the Toreador's Song from "Carmen." Mme. Mueller's first number was "Ritorna Vincitor" from "Aida" in which she won loud plaudits. Mr. Rabinoff then played Sarasate's "Introduction and Tarantelle" and Paganini's Twenty-fourth Caprice. Mr. Graveure's second group was of English songs, Hullah's "Three Fishers" being especially dramatic, and Sanderson's "Shipmates O' Mine" winning particular applause as well as encores. Mme. Mueller ended the program with English songs which included Schubert's settings of "Hark! Hark! the Lark!" and "Who Is Sylvia?" There were numerous encores and much applause for all three artists.

J. A. H.

Friedrich Schorr's Recital Début

Appearing in New York for the first time away from the background of opera, Friedrich Schorr, admired baritone of the Wagnerian wing of the Metropolitan, gave a song cycle of sturdy vocal merit in Aeolian Hall the evening of Dec. 17. He had as his accompanist Kurt Ruhrzeit, and the program he selected was one which entirely abjured excerpts from the Wagnerian music dramas, heretofore his one field of activity in this country. Instances in which he turned to opera brought forth Verdi and Meyerbeer airs; and there was also Handel's "Affani del Pensier." Aside from these,

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New York's Concerts and Recitals

[Continued from preceding page]

the program was given over to German lieder by Schubert, Trunk, Mattiesen, Loewe and Wolf, and songs in English by Homer, Quilter and John Prindle Scott.

Mr. Schorr's best singing undoubtedly was in such numbers as Schubert's "Dem Unendlichen," Trunk's "Der Sommerfaden" and Loewe's "Prinz Eugen." He used the full power of his voice rather sparingly and managed head-tone pianissimo with much skill. His legato was admirable, his phrasing that of a thorough-going artist, his treatment of the texts sympathetic and expressive. That there remained a certain Teutonic thickness of tone, especially when power was applied, is scarcely ground for criticism—his is a voice and a method more Italian than customary among singers of Central Europe, but still true to type.

In the Verdi and Meyerbeer airs there was no lack of dramatic fire, contrasting with the reserve and dignity of the Handel number. The English songs were presented with evident care and the texts were fairly clear, in spite of some difficulties with the consonants. Hailed among opera epicures as the finest Wotan in "Siegfried" of many seasons, Schorr made clear on this occasion that he has also the gift of vitalizing the Lied, and it would be captious to enumerate minor lapses such as a few instances of sagging pitch. O. T.

Constance McGlinchey Plays

Constance McGlinchey, pianist of Boston, made her annual recital appearance in Aeolian Hall on Saturday afternoon, Dec. 18, playing a program of the caliber that comes under Stock Heading No. 314: "would test the capabilities of a seasoned veteran." Beethoven's F Major Sonata, Op. 54, the Brahms Handel Variations, and the Chopin Fantaisie were the mainstays of the list, with smaller numbers by Chopin, Gluck-Sgambati and Fauré. Balakireff's "Islamey" was the finale. Miss McGlinchey was mainly pleasing in her exposition, bringing to her media good style and adequate technic. She was not entirely unhampered by a certain tightness which prevented the greatest freedom, both of ideas and digits, from being possible. The Fugue of the Handel-Brahms was probably her best piece of playing. W. S.

Angel Agnes Donchian in Recital

Angel Agnes Donchian, soprano, who was heard here some seasons ago under the name of Agnes Chopourian, gave a recital Saturday evening, Dec. 18, in Aeolian Hall. Miss Donchian began her program with Handel's "O, Had I Jubal's Lyre," and then went on to a Schubert group—"Wanderers Nachtlied," "In der Ferne," "Auf dem Wasser zu Singen," "Ihr Bild" and "Gretchen am Spinnrad." The rest of the program was given in English, because, according to a note, Miss Donchian considers the translations adequate. There was a Tchaikovsky group with "Der Tod," "Der Kanarienvogel," "Legende," "Er liebt mich so sehr," "O mochtet du einmal noch singen," and "Warum" and a final group that had in it Frank Bridge's "Love Went a-Riding," Sidney Homer's "Dearest," Fay Foster's "My Menagerie" and Montague Phillips' "The Enchanted Forest." The Handel aria was not a very happy beginning. The attacks seemed labored. There was a certain hollowness of effect. The Schubert songs were much more satisfactory. Each one was sung with discrimination and a ripe measure of understanding. Numbers that capitalized her very pleasing lower register and somber moods that shaded into sadness were singularly appealing. Walter Golde played excellent accompaniments. G. H. M.

Mount Holyoke Girls Carol

Ninety young ladies in snowy white cottas, members of the Mount Holyoke College Glee Club, gave a carol concert Saturday evening, Dec. 18, in Town Hall. These Christmas concerts, annual

affairs now, have brought Mount Holyoke no little musical distinction and this year's choir won yet another star in its own right. It presented an exceedingly scholarly array of carols, carols of all nations, old French, old English, old German, old Czech, Russian, Spanish, Bohemian, Austrian, arrangements by Harvey B. Gaul, David Stanley Smith, Clarence Dickinson, Clara B. Tillin-ghast, Vaughn Williams, Charles Kennedy Scott, Charles Fonteyn Manney, Biederman, and E. Harold Geer. They were simple, naive folk-tunes, all of them, hush-a-by, rock-a-by, tunes of shepherds and wise men, of a star that blazed a path from the far East to a lowly stable, and they seemed peculiarly well suited to the fresh, eager voices that sang them. Colorful effects, delicate shadings, minute attention to detail, all reflected great credit on the leader, Dr. William C. Hammond, researcher, teacher, musician, who gave variety to the program with organ numbers by Corelli, Karg-Elert, Jacob and Bach. The audience, a large share of which were alumnae, seemed to take the keenest delight in all the proceedings and joined lustily in the final "Adeste Fideles." E. A.

Orloff Acclaimed

Aeolian Hall saw and heard the American debut of Nikolai Orloff, Russian pianist, during the last days of October and such was the impression made by him on this occasion that those who entered the Forty-third Street emporium of music in search of tickets for his second recital were informed that Mr. Orloff had removed his activities further uptown. And the quantities of humanity which poured into Carnegie Hall last Sunday afternoon, Dec. 19, suggested that perhaps a few ticket seekers were disappointed in their ambition.

One's esteem for Mr. Orloff grows considerably on a second hearing of his uncommon attributes. We believe now that Mr. Orloff made the excellent impression he did when he was introduced in spite of not being at his best. There was not a trace of the drawing room in his playing on Sunday, though something—nervousness, possibly—had hinted in that direction before. As he played in the larger auditorium Mr. Orloff is fit to rank with the foremost, most gifted geniuses for playing the piano who are appearing at this time.

The finest performance of the Liszt Sonata that has been vouchsafed this reviewer lifted that oft misjudged music into a realm where few suspected it belonged. With poetry and imagination combined with an equipment apparently equal to anything, Mr. Orloff told a thrilling fantasy, made a glowing tale of what has hitherto been just a very long sonata. In the great G Minor Fantasy and Fugue of Bach transcribed by Liszt, Mr. Orloff showed his magnificent sense of structure and brought into play a variety of tone, nuance and rhythm ever amazing.

Scarlatti, Gluck, Chopin, Scriabin, Medtner—each had what suited it best from Mr. Orloff. At the close there was an excellent transcription by Strimer of the "Flight of the Bumble Bee" from Rimsky's "Tsar Saltan," a miracle of pianism. Encores included the E Major Scarlatti Sonata, the D Flat Valse and Tarantelle of Chopin, the sixth of the Schubert-Liszt "Soirees de Vienne" and the Gavotte of Gluck-Brahms. W. S.

Flora Negri's Recital

A song recital that drew a full house to Aeolian Hall was that of Flora Negri, soprano, on Sunday afternoon, Dec. 19. Miss Negri negotiated several languages well and showed herself a serious student of her art, and one who has worked intelligently to achieve the highest development of her equipment.

In a group of Russian songs she had material with which she was especially sympathetic, and "The Hills of Gruzia," among them, was enjoyable by virtue of its poignant longing which Miss Negri successfully expressed in her singing of it. In this song her voice was at its best. Her lower register was full-toned and susceptible of a variety of color,

but the higher voice was used with some effort at times and its ringing quality often became taut as the melodic line mounted. "The Flight of the Bumble-bee" from "Tsar Saltan" brought much applause to Nina Massell, the accompanist, whose chromatics overshadowed the vocal part in this ineffective arrangement of one of Rimsky-Korsakoff's popular snatches. A group of lighter American songs, then four Jewish folk-songs followed. Miss Negri's gracious manner lent additional charm to the performance. E. H. F.

N. Y. Chamber Music Society

The second "Sunday Salon" by the New York Chamber Music Society, Carolyn Beebe, founder and pianist, was given at the Hotel Plaza on the evening of Dec. 19. The program had points of interest outside mere musical considerations, in the first New York performance of a Trio for Flute, Oboe and Clarinet, by Marcel Gennaro, and the presence in Schumann's Andante and Variations for Two Pianos, two 'Cellos and French Horn, of Nadia Reisenberg, pianist, and Prince Mohamed Mohiuddin, 'cellist.

The program began with Bach's C Minor Concerto in which Mme. Reisenberg also took part. This was given a smooth, well-considered performance and formed a fitting introduction to the Gennaro Trio which proved melodious though not especially thrilling. The Schumann was also well played, though it is not one of that master's happiest inspirations in the chamber music field. The Kammermusik of Paul Juon was given with considerable charm, the Andante Elegiac being perhaps the best movement.

Throughout the concert, the applause was obviously sincere but somewhat subdued in character, owing, probably, to the intimate form in which these concerts are given. A vote of thanks is again due Miss Beebe for bringing before the public music which it would not otherwise hear, and for presenting it in such an agreeable manner. J. D.

Cobina Wright Sings

Cobina Wright, soprano, who has been heard frequently in public and private recitals during the last few years, appeared in Aeolian Hall on the evening of Dec. 19, presenting a well-chosen program with obvious musicianship and decided charm. Mme. Wright elected, as heretofore, to decorate her stage with tapestries, evergreens and tall candlesticks and to appear in a medieval gown (credited on the program to Paul Poret). Be it said at the outset, that Mme. Wright does not need these accessories. She is a sufficiently good singer to hold her audience on a bare, undecorated stage. That she chooses not to do so is her own affair.

The program began with Bach's "Bist Du bei Mir" which was followed by two Mozart arias and one by Cesti. The second group was in French and included songs by Szymanowski and Debussy, and arias from Ravel's "L'Heure Espagnole" and "L'Enfant et les Sortilèges." The third group was in Spanish, songs by De Falla and Nin, and the fourth, in English, by La Forge, Manning, Hughes and Whiting.

Though Mme. Wright's voice is not a

large one in volume, it is pure in quality and well produced. She has, also, a feeling for melodic line as well as the ability to sing songs that have no apparent line at all, such as Szymanowski's "O! Bien-aimée!" The air of *Pamina* from "The Magic Flute" was very well sung, and if one can sing Mozart well, what further praise is there? The Spanish songs were interesting, and the group in English was much applauded. Kurt Schindler was at the piano. J. A. H.

"THE CHIMES" IN FRENCH

"Les Cloches de Corneville" Third of French Light Operas

Planquette's "Les Cloches de Corneville," the Gallic original of our once-popular "Chimes of Normandy," rang its pretty bells at the Jolson Monday night, in succession to the turkey and sheep sonations of Audran's "La Mascotte." The same cast of talented French artists, under the direction of M. Salignac, brought to it those elements of distinction, rare on the light opera stage, already noted in the Audran work and Lecoq's "Giroflé-Girofla."

The audience plainly was one with a general and often a particular knowledge of the French text, which was spoken in broad Norman patois, and there was no want of laughter at the sallies of *Serpolette* and *Grénicheux* and *Gaspard* and *Le Bailly*. "The Chimes," however, is not as witty an opera as "The Mascotte," nor one so effervescent. It tends toward the romantic, rather than the comic, not only because the miser, *Gaspard*, is a character study rather than a fun-maker, but because such musical numbers as *Henri's* waltz in the first act, his apostrophe to his ancestors in the second, and the concerted number built about *Grénicheux's* shackling in the suit of armor, aspire to something more than airy tune. There are, however, other tunes in plenty—and what could be more vivacious than the music of *Serpolette*! Here and there in more serious moments is more than a suggestion of "Carmen."

The cast was a neatly balanced one, and if the stars of the evening were M. Hirigaray as the *Marquis*, and M. Servatius as *Gaspard*, that was chiefly because these two rôles have rather a preponderance of interest. The former sang with much charm and the latter limned his portrait of the miser with surety and finesse. The other chief principals, Mlle. Evard as *Germaine*, Mlle. Syril, *Serpolette*; M. Foix, *Grénicheux*, and M. Delamercie, *Le Bailly*, gave their rôles individuality, sang neatly and contributed something each to a gratifying ensemble. M. Clemandh conducted.

Los Angeles Club Gives Nativity Cantata

LOS ANGELES, Dec. 18.—The Wa-Wan Club, Mrs. W. E. Mabey, president, sponsored an attractive Christmas program following its recent luncheon in the Biltmore. A cantata, arranged by James Clokey and Hazel Jean Kirk from familiar carols, told the story of the Nativity in a pleasing manner. The program was in charge of Mrs. Leroy Hooker and Daisy E. Maddy. James Murray was the baritone soloist. H. D. C.

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NEW YORK, DECEMBER 25, 1926

WALTER DAMROSCH

PROBABLY no other figure in America's music has left an impress so wide and deep upon it as Walter Damrosch—certainly no other in his own chosen field of endeavor, that as a conductor. As a composer, a lecturer, an author, he was also a sturdy influence. His "Danny Deever" is in song literature to stay. His operas, "The Scarlet Letter" and "Cyrano," if they did not long hold the boards, undoubtedly had their value by way of preparation for the successes that Americans will one day attain in this domain. His lectures on the "Ring" works have done much to spread a universal understanding of them. His autobiography is a treasure of incident and insight, and of great historical value for those to whom his long career will one day read like a legend.

Opera and oratorio, as well as symphony, have found him a doughty champion. He was in his early twenties when he stepped into his father's place at the Metropolitan and took over the burdens of the Oratorio Society and the Symphony. That was forty-two years ago. He has known in the interim, such a variety of musical activity as few men who are primarily conductors have known. His Wagnerian opera company of the eighteen-nineties may have been the "crazy venture" he has since termed it, but it was of inestimable value to growing America. True, he sold his house to finance the venture; but it paid—in terms of musical advancement for his country.

Walter Damrosch was always a pioneer. He seized upon new ideas and brought them to fruition. The Children's and Young People's concerts which he intends to continue for a span, have been a factor for good beyond any and all computation. New music always found him with an open mind. The American composer could go to him with a score and know there was a real chance—if the work had merit—that it would be performed. He was not afraid of novelties and he was willing to play music that he thought might have a stronger appeal to others than it had for him. His skill as a program-maker is everywhere admitted. He was a good showman, too, in the best sense of that term.

As a conductor, it was but natural that he should have occasioned diverse critical opinions. But one wonders whether any of the rivals who at one time or another have been higher in public favor than he, could possibly have held on, without something even of revulsion, over a period of forty-two years before the public that has never lost its respect and admiration for Walter Damrosch. He has been a major force in all that has happened in that time. He has seen innumerable changes, some of them amounting to upheavals, but he has gone on, with an ever-widening circle of influence, an ever increasing personal power. He has been America's musical ambassador abroad, as well as a pillar of strength at home.

Without Walter Damrosch there would have been a void that seems unthinkable, when contemplated in retrospect. He has America's gratitude for what he has done; its friendship and its admiration for what he has been and is today. From Maine to Florida, from New York to California will arise a feeling of sincere regret, but also the wish that the conductor emeritus will find the years to come filled with the richest rewards of his long and arduous labors in a cause that he made so wholeheartedly his own.

INTELLIGENT LISTENING

IN every audience at a symphony concert, there are auditors of all degrees of musical intelligence—from those who listen with knowledge of harmony and structure and analyze the composition to those who hear confusedly and gain only a general idea of the music. Possession of absolute pitch and a trained skill in analysis is not possible for every lover of music, and auditors not equipped with this critical apparatus are able to gain satisfaction from hearing music, else concert audiences would be slim indeed.

Repeated hearings of a composition by the unskilled offset to some extent the handicap of limited knowledge. On this point Henry J. Watt writes in *Music and Letters*:

"It would be extremely interesting to know on the basis of some extensive inquiry precisely what effect each successive hearing of a piece of music has, even until satiety and boredom supervene. There is at least an extraordinary difference between the first and second hearings. We often seem at the second to meet a strangely altered work; for now the instreaming impressions are met by inner expectations. And how greatly the clarity and pleasure of listening increase with each successive repetition, until we seem at a certain stage to be borne on wings of song."

"There is for everyone a time, sooner or later, when analysis becomes easiest. Technical and professional students will be eager to attain this end at the earliest possible moment, and they may often reach it before the maximum familiarity and enjoyment have been experienced. They may analyze first and then relax in enjoyment. But for others less versed and less zealous, analysis begins only when familiarity lends the necessary basis and aid."

HOLIDAY GREETINGS

THE large number of holiday wishes that have been received by the members of the various departments of MUSICAL AMERICA precludes the individual acknowledgment of these, pleasant though the opportunity would be of greeting our many friends personally. We therefore take this occasion to extend to all the compliments of the season, and most cordial wishes for the new year.

Personalities



Illustrating Singers' Reaction to "Aida"

There was a concert performance of "Aida" in the auditorium of Syracuse University on Dec. 9, so the records show, with some well-known principals and a chorus of 150. After it was all over the principals emerged from the auditorium; and the outdoors, dressed in newly fallen snow, induced in them a spirit of merriment. The camera caught them right at the climax. From left to right the celebrants are: Ernest Davis, tenor; Grace Leslie, contralto; Edwin Swain, baritone; Harry Bibbard, organist; Howard Lyman, conductor, and Mabel Austin, soprano.

Malone—Mary Cornelia Malone, soprano, was recently elected an honorary member of Sigma Alpha Iota national musical sorority. This honor is shared by a number of the greatest women musicians, including Lucrezia Bori, Marcella Sembrich, Luella Melius, Florence Austral, Frieda Hempel, Florence Easton, Olga Samaroff, Maria Jeritza and many others.

Wells—Opera and concerts have led Phradie Wells a merry chase of late. One week recently she sang with the Reading Symphony, left immediately for New York, to appear the following evening in the Metropolitan's production of "The Magic Flute." The next day she left for Pennsylvania, to sing in Greensburg and Indiana, on successive nights. She then returned at once to take up her Metropolitan Opera rôles again.

Kreisler—In the name of Austrian beneficent societies and clubs, which Fritz Kreisler has often aided by special concerts, the Austrian ambassador in Berlin, Dr. Frank, recently presented the violinist with a rare art work in the form of a medal. It is the work of Artur Loewenthal, a noted sculptor and gem designer. The medal bears on one side Mr. Kreisler's profile and on the other a symbolic representation of music.

Elgar—D'Alvarez—According to Marguerite D'Alvarez, who has returned from Europe with eighteen trunks, accompanied by her maid and secretary, we might expect some interesting new music from England's dean of composers if he follows the suggestion of some of his friends. At a recent dinner in honor of Sir Landon Ronald, the chairman invited Sir Edward Elgar to write some compositions for the saxophone. It is not reported what Sir Edward's reply was.

Claussen—Complimenting Julia Claussen, prima donna of the Metropolitan Opera Company, and Alice Brady Taylor, her accompanist, Mrs. Frank E. Humphrey, president of the Twentieth Century Club, presided over an informal luncheon in the club home recently. Present was Mmes. Frank Humphrey, Julia Claussen, Alice Brady Taylor, Walter Pratt, Fred Armbruster, leader of the Twentieth Century Chorus; E. F. Lunsford, chairman of music; J. R. Van Nagell and B. D. Billingshurst.

Dilling—President Coolidge may or may not be correctly called "Silent Cal," but Mildred Dilling, harpist, can testify that he does smile. On the evening of Dec. 2 she played in joint recital in the White House with Reinald Werrenrath. The President particularly enjoyed Miss Dilling's playing of Renie's "Contemplation," "The Fountain," by Zabel, and "Le bon petit roi d'Yvetot," a French folk-song, and acknowledged his appreciation with his rare smile. These were also favorites of General Pershing, who greeted Miss Dilling enthusiastically, both for her performance and as a former "A. E. F. Girl."

Hayden—Ethyl Hayden, soprano, brings from New Orleans news of how a local manager cites the Bible as law against free admissions. Miss Hayden sang there on Dec. 13 in the concert series of Robert Hayne Tarrant, and in the programs Mr. Tarrant had inserted this pronouncement: Free Passes—In those days there were no passes given: "Thou shalt not pass," Numbers xx, 18; "Suffer not a man to pass," Judges iii, 28; "The wicked shall no more pass," Nahum i, 5; "This generation shall not pass," Mark xiii, 30; "Beware that thou pass not," II Kings, vi, 9; "Neither any son of man pass," Jeremiah li, 43; "So he paid the fare thereof and went," Jonah, i, 3.

Point and Counterpoint

By Cantus Firmus, Jr.

The Petrification of Opera



DOUBTLESS to fill in the long stretches when the plot sags, some wise individual—was it among the canny French?—invented the opera ballet. The kings whose frowns used to set the *mise-en-scène* in perturbation were known to have a weakness for twinkling toes. Since Wagner, the ballet has had a very precarious existence in this form of entertainment.

His heroines had, instead, to posture for minutes while his potions worked. How relieving would have been a little incidental can-can!

It is always trying for the "eye-minded"—an opera night. Painters and actors suffer agonies as colors clash and sane action ceases.

To be sure, the Latins inserted some very affecting prayers in their hot-blooded concoctions. The cue for this form of devotion came when the chorus men removed their hats. But even wholesale kneelings are not a substitute for drama. Nor are those industrious train-sweepings of many noted divas, which surely are blessings to charwomen.

Now even song, much less action, it seems, is to be subtracted. The latest products from Central Europe—Messrs. Hindemith *et al.*—have the singers performing dumb shows to the cooing of amatory flutes. "The Love of Three Piccolos" will probably be the title of a revolutionary work in the not-distant future.

When Angles Grow Amatory

On second thought, the next step will perhaps be to cut out action altogether! The opera-libretto may take a page from the "geometrical" ballets exhibited in Continental festivals of the esoteric. The scenario for "Darby and Joan; or, the Steadfast Heart" will run like this:

Act I. *Equilateral* and *Isosceles*, members of Triangle family of Euclid, discovered resting. Villainous geometrician attempts to bisect *Equilateral*. *Isosceles* strongly resists.

Act II. *Isosceles* still resisting. Entire act taken up by duet between celesta and marimbaphone.

Act III. Mathematician grows desperate and passes out in gentle hypnosis. Final scene for harps and trombones. *Prosit!*

Anno (Neutro) Dyno

IN England, so they say, musical folk are beginning to date their letters B. B. C. It signifies: "Before Broadcasting."

Amendable

"CRITIC'S last words," says Ursula Greville, the editress of the *Sackbut*, "are as lasting as singers' farewells are final."

Blow, Blow . . .

CONCERNING a recent revival of Strauss' "Alpine" Symphony in the fair British city, Basil Maine, writing

in the same publication, narrates a harrowing result of the tonal tempests:

"This was an uneventful climb. All that we expected to happen, happened. The birds twittered—perhaps I should say that they 'flutter-tongued,' if you know what that means—the cow-bells jangled, the wind it blew, the lightning flashed, and the thunder—Oh! yes, something did happen! I had forgotten. The thunder-machine collapsed in the middle of a tremendous peal. My own theory is that it was due to the unearthed lightning. Strauss must rewrite that piccolo phrase for the next occasion. It must descend, and not ascend, if we are to be safe in our seats."

The Visiting List

IF winter comes, can "Carnaval" be far behind? Omitting Bach's renowned Chaconne Would be unkind!

The Fifth but seldom languishes, Or so we find. Tchaikovsky? Dear Piotr Ilyitch No tie can bind.

We often have a Mahler dish After we've dined. Olé Verdi trappings at the Met. Are brightly shined.

The modernists? For their misdeeds They can't be blamed!

R. M. K.

A Familiar Friend

WE think it time—in view of the long run of "Abie's Irish Rose"—to revive the following: "Have you heard —'s last piece?" "I hope so."

Holiday Harpings

DEAR, dear! We'd almost forgotten! This is Christmas! Our sympathies are hereby extended to those whose neighbors got new pianos.

High and Dry

SMOKER: "Do you suppose they had an opera on the ark?" Croaker: "I imagine that's why the company got stranded."

IF one encounters a friend at the opera, it is quite correct to exclaim, "Well Met!"

Musical America's Question Box

ADVICE AND INFORMATION for STUDENTS, MUSICIANS, LAYMEN AND OTHERS

ONLY queries of general interest can be published in this department. MUSICAL AMERICA will also reply when necessary through individual letters. Matters of strictly personal concern, such as intimate questions concerning contemporary musicians, cannot be considered. Communications must bear the name and address of the writer, not for publication, but as a guarantee of good faith. Address Editor, The Question Box.

A Song Wanted

A correspondent is anxious to obtain a song entitled "The Voice of Truth" by Robert. The Question Box Editor has been unable to obtain any information concerning the number, so he submits the inquiry to his readers.

???

Wagner's Symphony

Question Box Editor:

What is the musical value of Wagner's C Major Symphony? G. R. D. Philadelphia, Dec. 17, 1926.

It has what might be called an archeological interest, but cannot be said to be

important music. As one writer on the subject remarked, "In the case of no other great composer is there such a gulf between the music of his apprenticeship and that of his mastery. . . . His personality and his genius were of the late-blossoming variety."

???

Jeritza in America

Question Box Editor:

How many seasons has Mme. Jeritza been in America? When and in what opera did she make her debut? V. Springfield, Ill., Dec. 16, 1926.

Mme. Jeritza became a member of the Metropolitan Opera Company in the au-

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turn of 1921, and has sung with the organization continuously ever since. She made her debut as "Marie" in Korngold's "The Dead City" at the Saturday Matinée, Nov. 19, 1921.

???

Première of "Prophète"

Question Box Editor:

Can you tell me whether the American première of Meyerbeer's "Le Prophète" was given in New York or New Orleans?

"JEAN."

New Orleans, Dec. 16, 1926.

What is believed to have been the first American performance of this opera was given in New Orleans, April 2, 1850.

???

About "Toten Augen"

Question Box Editor:

Has D'Albert's "Toten Augen" ever been given at the Metropolitan and if so, when and how many times? Who sang the leading rôles and who conducted? Was it given in any other city and what were the press comments? Is Eugene D'Albert in America at present?

P. S.

Indianapolis, Dec. 13, 1926.

"Toten Augen" has never been sung at the Metropolitan. It was, however, in the repertoire of the Wagnerian Opera Company which visited the United States in the spring and fall of 1923. The American première of the work was given in Chicago on Nov. 1 of that year. The rôle of "Myrtocle" was sung by Elsa Gentner-Fischer, "Mary of Magdala" by Ottilie Metzger, Theodore Latterman was "Arceusius," Robert Hutt

was "Galba" and the remaining rôles were sung by Editha Fleischer, Benno Ziegler, and Max Lippmann. Eduard Möricke conducted. The opera had its first New York performance on Jan. 3, 1924, with virtually the same cast and with Möricke conducting. It was well received in both cities though with no tremendous enthusiasm. The orchestration was considered too noisy by many of the critics. So far as we know, d'Albert is not in this country at present.

???

Opéra-Comique at Manhattan

Question Box Editor:

Were "Giroflé-Girofla," "Mascotte," and "Chimes of Normandy" sung at the Manhattan during Hammerstein's years there?

CHARLES PURVES.

New York City, Dec. 18, 1926.

"Giroflé-Girofla" was never sung there. "Mascotte" had one performance during the season of 1909-1910, and "Chimes of Normandy" had three during the same season.

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Chaliapin Returns to Metropolitan in "Don Quichotte"

Russian Bass Again Gives Striking Characterization of Spanish Hero in French Work—Remainder of Week Entirely of Repetitions Save for First "Tosca" of Season at Benefit Matinée—Danise Sings Excellent "Rigoletto"—"Turandot" Draws Another Large Audience—Fleischer Does Double Duty in "Magic Flute"



HERE was but one defect in the superb impersonation that brought Feodor Chaliapin back to the Metropolitan Saturday

afternoon, and along with him a performance of Massenet's "Don Quichotte." That defect was inherent in the circumstance that now and then the rueful knight became a mere operatic singer, forced out of character by some bit of banal tune that all the art in the world could not make part and parcel of Cervantes' deathless protagonist. As if it were not enough that the music should give him no help—remaining in its own right utterly nondescript—there came moments when the intrusion of some flat-tired melody, inevitably reminiscent and dramatically inappropriate, all but nullified the illusion which exceptional acting had so cunningly created. So far as the title rôle was concerned, those lines of the text with which Massenet apparently did least were the most effective, for they left Chaliapin free to treat them almost as if they were the spoken words of a drama.

As drama, "Don Quichotte" is well worth beholding, when Chaliapin is the Don. Without him, it possibly would be as negligible as the music. From the moment of his first entrance, a gaunt, grotesque figure on horseback, there are stage pictures to rival the once famous paintings of this subject by Doré. The first scene Serenade, the overawing of the bandits, the collapse of the knight when the opera's vulgarized *Dulcinea* reveals her true character, and the death scene in the wood, present tableaux of visual beauty, entirely aside from the histrionic power of voice and gesture. If music of any such tenderness and humanity as that of the Strauss tone poem could be added to this, the effect would be overwhelming.

The other characters were satisfactorily presented—and one of them much more than that. Giuseppe de Luca's droll *Sancho Panza* was quite worthy of place beside Chaliapin's Don. Not a little of pathos of the last two scenes was due to him. His singing utterly transcended his music, yet it could not alter the emptiness and lack of essential life in what Massenet wrote. Marion Telva brought grace and vocal charm to the part of the Don's innamorata. Her melancholy solo in the penultimate scene was the musical high spot of the performance. Other rôles were taken by Grace Anthony, Minnie Egner, Max Altglass, Angelo Bada, Paolo Ananian, Vincenzo Reschiglian, Arnold Gabor, Louis D'Angelo and James Wolfe. Louis Hasselmans conducted. Urban's settings and the employment of the ballet to add animation to the gay stage throngs were



Feodor Chaliapin as "Don Quichotte" in Massenet's Opera

contributory to the pleasure which the performance gave to the eye—though here, as in every other detail, the essential factor was the towering, compelling art of Chaliapin. O. T.

A Spirited "Rigoletto"

"Rigoletto" ushered in the season's seventh week at the Metropolitan, with Giuseppe Danise in the rôle of the hunch-backed jester usually intrusted to Giuseppe De Luca. Mr. Danise gave an admirable performance, both vocally and histrionically. In his first-act cap and bells, in the great black cape that wrapped him thereafter so completely in the woes of circumstance, he presented an utterly tragic figure. Marion Talley, the *Gilda* of the evening, was youthful and appealing enough to touch the heart of the blackest villain; but the same "Caro Nome," the same assortment of trials and tribulations have had much better vocal treatment at the hands of the selfsame *Gilda*. The lion's share of applause went to Beniamino Gigli, the blackguard Duke, who sang now meltingly, now heroically the tunes allotted him. Other rôles were capably taken by Merle Alcock, the *Maddalena*; Ezio Pinza, *Sparafucile*; Grace Anthony, *Giovanna*; Louis D'Angelo, *Monterone*; Millo Picco, *Marullo*; Angelo Bada, *Borsa*; Vincenzo Reschiglian, *Ceprano*; Louise Lerch, the *Countess*; and Paolina Ponisani, a *Page*. Vincenza Bellezza, at the conductor's desk, whipped the performance along at a vigorous pace. E. A.

Enter, Floria Tosca

For the first time this season, Puccini's "Tosca" was sung at a special benefit matinée for the Wayside Day Nursery on Dec. 15. The cast was an all familiar one, Maria Jeritza repeating her electrifying performance of the Italian diva, and Antonio Scotti singing *Scarpia* for what must be nearly the 1000th time, his characterization, though less reposeful than in former days was powerful and interesting. Armand Tokatyan was a mellifluous *Mario*, making the most of a part which has small dramatic possibilities. The remaining rôles were assumed by Paolo Ananian, Pompilio Malatesta, Giordano Paltrinieri, Vincenzo Reschiglian, Louis D'Angelo and Dorothea Flexer. Tullio Serafin conducted. W. S.

"La Juive" Thrice

Wednesday evening, Dec. 15, was one of the lucky occasions at the Metropolitan, and the season's third "La Juive" went along beautifully, with principals and chorus in a happy frame of mind. Rosa Ponselle repeated the stirring vocalism that was noted in her enactment of *Rachel* a few weeks ago, and Giovanni Martinelli was a fitting opposite as *Eleazar*. Léon Rothier, after a slightly unsteady beginning as *Cardinal Brogni*, quickly fell into swing with the general spirit. Queena Mario was again a flu-

ently singing *Princess*, and Alfio Tedesco repeated an effective *Léopold*. Millo Picco, Arnold Gabor, Vincenzo Reschiglian and George Cehanovsky completed the cast. Louis Hasselmans, conducting, played a large part in establishing the vitality that made the performance so enjoyable. There were the usual divertissements by Mollie Friedenthal, Rita De Leporte, Giuseppe Bonfiglio and the corps de ballet. S. M.

Nurembergers Again

A large and attentive audience heard the season's third "Die Meistersinger" on Thursday night of last week. The cast was, in the main, that of previous hearings this winter. Curt Taucher replaced Rudolf Laubenthal as a *Walther* of sturdy merits, if not the greatest romanticism. Florence Easton returned to the part of *Eva*, which she had sung at the first hearing this season—not in her very best voice, but satisfying, especially in Act III. Clarence Whitehill sang his mellowed *Sachs* for the third time—his voice sounding fresher than on some occasions, though he tired slightly toward the end. The *Beckmesser* of Schützendorf—probably one of the ablest to be heard today (if not the subtlest)—proved again this singer's quite delightful clowning ability. George Meader's *David* has a naïf quality that is much in the picture, and his singing was again fluent. Kathleen Howard's *Magdalene* scored in its few opportunities. Of the *Meistersinger*, Lawrence Tibbett returned to the part of *Kothner*, which he had sung in the first performance this year. Paul Bender was the *Pogner*, and the others of the select Academy of Song were Messrs. Bloch, Bade, Altglass, Paltrinieri, D'Angelo, Ananian, Wolfe and Gustafson. Arnold Gabor's *Watchman* contributed atmosphere to the Street Scene. The performance, despite some ragged playing of the brass, was very full and warm in orchestral tone, under Mr. Bodanzky's baton. The pace, too, was well regulated. The ensemble singing was not always impeccable as to pitch, but the chorus proper again showed its fine training. R. M. K.

Edith Fleischer "Doubles"

Appearing in two rôles, Editha Fleischer scored a remarkable success in a repetition of "The Magic Flute" on the evening of Dec. 18. Cast as *Pamina*, a part previously taken by Elisabeth Rethberg, Miss Fleischer also assumed, at the eleventh hour and in place of Marcella Roessler, the character of the *First Lady*—a part which had been hers at earlier performances. If the evening was a trying one for Miss Fleischer, she gave no hint of it. She sang with flagging ease and purity of tone, intelligently, and in a style that was true to the best Mozartean traditions.

Other changes in the cast elevated George Meader from the rôle of *Monostatos* to that of *Tamino*; brought forward Pavel Ludikar as *Sarastro*, in the place of Paul Bender; gave the music of the *Speaker*, formerly sung by Clarence Whitehill, to George Cehanovsky, and showed Max Bloch in the habiliments of *Monostatos*. Mr. Meader was thoroughly at home in the elegance of *Tamino*'s music, and sang with distinction. Mr. Ludikar was duly impressive, especially in the noble aria in the second act. Mr. Cehanovsky and Mr. Bloch, too, had their own legitimate successes.

As before, Marion Talley was the *Queen of the Night*, and Louise Hunter reappeared as *Papagena*. Once more Gustav Schützendorf was admirable as

Papagena. The cast was completed by Henriette Wakefield, Kathleen Howard, Charlotte Ryan, Grace Anthony, Dorothea Flexer, Arnold Gabor, Ludwig Burgstaller and William Gustafson. Artur Bodanzky conducted. D. B.

"Turandot"

Giacomo Puccini's posthumous opera, "Turandot," the Metropolitan's master-spectacle of the season, had its fourth performance on Dec. 17, for the delectation of Friday night subscribers and as many additional auditors as could find places. While the merits of the score were as warmly debated as ever during the intermissions, there was no question as to the effectiveness and beauty of the *mise-en-scène*.

Maria Jeritza's impersonation of the misanthropic princess had a vocal and histrionic power that aroused an ovation for her after the final curtain. Scarcely less potent in the evocation of enthusiasm was the sonorous singing of Giacomo Lauri-Volpi as the temerarious prince.

With each repetition, the buffo scenes of Giuseppe De Luca, Angelo Bada and Alfio Tedesco as *Ping*, *Pang* and *Pong* gain in sprightly fluency. The remainder of the cast of principals maintained its integrity with Pavel Ludikar as *Timur*, Martha Atwood as *Liu*, Max Altglass as the *Emperor Althoum* and George Cehanovsky as a *Mandarin*. Tullio Serafin conducted the resplendent score with an admirably sure hand in the application of instrumental color. B. L. D.

Seidel in Sunday Concert

Toscha Seidel was the particular star of Sunday night's concert at the Metropolitan. The Russian violinist midway of the program gave a stunningly virtuosic performance of the Tchaikovsky Violin Concerto in D Major—ably seconded by the Metropolitan Opera Orchestra, under Giuseppe Bamboschek. This Concerto pleased, as usual, by its measure of folk-like melodies and whirlwind bravura passages. Later in the evening, Mr. Seidel, with thin-spun, sweet tone and great brilliancy of technique, gave shorter numbers by Paganini-Kreisler, Schubert and Novacek. The singers on the list included Grace Anthony, heard in "Voi lo sapete" from "Cavalleria," and Lawrence Tibbett, who gave "Dio Possente," and with Ellen Dalossy sang the Love Duet of *Nedda* and *Silvio* from "Pagliacci." A quartet composed of Queena Mario, Merle Alcock, Armand Tokatyan and Adamo Didur sang the "Good Night" and the "Spinning Wheel" Quartets from "Martha"—the latter number preceded by quite a lengthy scena. Alfio Tedesco and Millo Picco gave a duet from "The Barber of Seville." Curt Taucher sang the Prize Song from "Meistersinger" and *Lohengrin's* Narrative. The orchestra contributed an Auber Overture, Rimsky-Korsakoff's "Caprice Espagnol" and the "Marche Slave." R. M. K.

Ithaca Conservatory Orchestra Gives Concert

ITHACA, N. Y., Dec. 15.—Wallingford Riegger, head of the theory department in Ithaca Conservatory, conducted the conservatory orchestra in an enjoyable concert on the evening of Dec. 13. This was the orchestra's first appearance of the season, and the organization acquitted itself well. The program consisted of Mozart's G Minor Symphony, Beethoven's "Coriolanus" Overture, and Bach's Air on the G String. Edith Kimple, pianist, contributed a solo number. G. E.

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N. Y. Bohemians Hold Revel Marking Twentieth Birthday

[Continued from page 1]

waltz "Geschichten aus dem Wiener Wald."

In a witty preface to the "Dance from Olden Time," played by the Little Symphony, Mr. Barrère explained that the "olden time" was none other than the vanished era of the waltz, and that he had selected from the repertory of antiquity Waldteufel's "Ange d'Amour."

More humor was provided by George Meader, who sang Carl Udel's "A German Folk-Song in the Manner of Various Composers," with an inimitable mimicry and an infectious spirit of comedy. He was ably abetted by Paul Eisler at the piano.

The program was closed by Mr. Bauer and Mr. Gabrilowitsch, who played with rare sympathy and impeccable skill the waltz from Arensky's suite for two pianos. The ovation which they received bespoke the admiration and affection of the assemblage.

In the score of years since the foundation in the spring of 1907, "The Bohemians" have had only two presidents. Rubin Goldmark, who is the president today, held that office until 1910, when he was succeeded by Franz Kneisel, who remained the chief executive of the club until his death on March 26 of this year.

Mr. Goldmark's associates in the administration are Sigmund Herzog, Gardner Lamson and Abraham W. Lilienthal, vice-presidents; Walter L. Bogert, secretary, and Hugo Grunwald, treasurer. The board of governors is composed of Albert Von Doenhoff, August Fraemcke, Paolo Gallico, Ernest Hutcheson, Francis Rogers, Gustav Saenger, Oscar Saenger and Willem Willeke.

The First Meeting

"The Bohemians" came into being when a small group of musicians met in Lúchow's restaurant to bid farewell to Moriz Rosenthal, who was about to sail for Europe after a concert tour. On that evening Rafael Joseffy, the pianist, outlined the project for a musicians' club radically different in character and purposes from those then existing. With the co-operation of Messrs. Goldmark, Fraemcke, Grunwald and Herzog, Joseffy laid the foundations for the present organization. At the end of the first season the club numbered thirty-two members.

The expansion of membership to half a thousand and the remarkable unanimity of that membership in the carrying out of ideals make this organization unique in the musical world. So unostentatiously has the club fulfilled its purposes, so consistently has it refrained from public proclamation of its acts that the average layman knows little about the scope and importance of its activities, or about the benefits which it has bestowed.

Musicians' Fund Established

On Nov. 14, 1914, "The Bohemians" incorporated the Musicians' Foundation for the purpose of fostering the interests and advancing the condition and social welfare of professional musicians, and providing voluntary aid to professional musicians and their families in time of need. The Foundation now has a fund of \$100,000, the interest from which is used for the relief of distressed musicians. In twelve years the Foundation has expended more than \$4000 in this philanthropic work. During the war a number of special funds were raised, and during the economic depression following the war the Foundation sent substantial aid to the Berlin Philharmonic, the Vienna Philharmonic, the Vienna Opera orchestra and hundreds of individual musicians throughout France and Central Europe.

"The secret of the club's success," says Rubin Goldmark, "lies in the informality of our proceedings, the lack of any artistic caste system within the club—above all, in our policy of keeping constantly in mind the aims and objects of the founders of the organization. The purposes of the club are purely social and fraternal, designed, as Joseffy proposed, for good fellowship and camaraderie among musicians of every rank and degree."

Negro Singers of Knoxville Score in Program of Spirituals

KNOXVILLE, TENN., Dec. 18.—The Coleridge-Taylor Club of Knoxville College, an organization of sixty singers belonging to one of the leading schools for the

training of Negroes, gave a concert in the First Baptist Church on Dec. 12, broadcasting a program of spirituals. Leaders in various songs were Lowell Peters, Josephine Evans, Sadie Robinson, Fred Johnson and Olivia Lane. A quintet composed of Jamesena McMahon, Miss Robinson, Mr. Peters, Newell Fitzpatrick and Raymond Fowlkes, and a double quartet composed of Miss McMahon, Miss Lane, Miss Robinson, Louise Burge, Messrs. Peters, Johnson, Fitzpatrick and Fowlkes were heard in other spirituals. Mr. Fitzpatrick, pianist; Rufus Hethington, violinist, and Miss Burge also figured as soloists. Mildred Causler was the accompanist.

WORCESTER ENJOYS VARIETY OF ARTISTS

Branzell in Local Début— Sundelius and Boston Artists Heard

By Tyra L. Fuller

WORCESTER, MASS., Dec. 18. — This city has enjoyed a rich assortment of musical offerings. An outstanding feature was the appearance in Mechanics' Hall of Karin Branzell, assisted by the Fairlawn Hospital Aid Society Chorus of 114 female voices, directed by J. Fritz Hartz. It was a markedly artistic performance on the part of both soloist and chorus. The concert was arranged for the benefit of the Fairlawn Hospital, by the Hospital Aid Society, of which Mrs. F. Julius Quist is president.

Mme. Branzell's program was one of charm and variety, its ultra appeal being, perhaps, in "Mon coeur s'ouvre à ta voix," from "Samson et Dalila." Her songs included German lieder, and Scandinavian music. Mme. Valborg Teeling Walters played the accompaniments with fine feeling and judgment.

The opening group by the chorus presented "Salutation," Gaines; "Shadow March," Protheroe, and "Stilla Skuggor," Geijer. Later came the lovely "Rose of Avontown," Beach, the solo air carried by Florence Person with praiseworthy effect. Accompanist for the chorus was Edith A. Ostman. The singing of the chorus reflected expert and painstaking work on the part of Mr. Hartz, the director, and gave genuine joy to the listeners.

Another musical treat was sponsored by Swedish-speaking citizens Sunday afternoon, Dec. 5, when Marie Sundelius sang in Mechanics' Hall for the benefit of the Swedish National Federation free bed fund. Appearing with her were Folke Anderson, tenor, and Elsa Nordstrom, violinist. Mme. Sundelius is a favorite in Worcester and her program, as always, made a warm appeal to her audience. Miss Nordstrom, a native of Worcester, returned recently from France where she had been pursuing her violin study for a year, and her gain in technic and artistry proved amazing to those who had not heard her since her return. Mrs. Dudley Fitts played accompaniments that were marked by excellent taste.

The same afternoon, the trustees of the Worcester Art Museum presented the Boston Symphony orchestral group in the Museum, in the first of the season's chamber musicales. Despite the first blizzard of the winter, every available seat in the building was occupied, even the staircase leading to the upper hall being utilized. Lalo, Albeniz, Mousorgsky, Liszt, Tchaikovsky, Saint-Saëns and Johann Strauss were represented on a program full of delightful contrasts. The series of musicales has been arranged by the board of trustees, T. Hovey Gage, chairman, assisted by Arthur J. Bassett, former president of the Worcester County Musical Association.

Zanesville Hears Miracle Mass

ZANESVILLE, OHIO, Dec. 18.—The Thursday Matinée Music Club presented "A Miracle Play of the Christ Mass" by F. A. Hibbert in St. James Episcopal Church recently. A full attendance marked the interest in this beautiful composition. Rose Fogg played the organ part and accompaniments. Cora Jean Geis-Clift led the chorus, and the play was under the direction of Mrs. J. Ray McHenry. Margaret Van Voorhis appeared as the Virgin; Eugene Shannon, Joseph; Rev. Duncan Werk, St. Gabriel; Joe Wells, Melchior; Florian Frazier, Balthasar; Ralph Lancaster, Caspar. O. D. L.

Milhaud's Appearance with Symphony Is Main Event in Boston Concert Week

BOSTON, Dec. 20.—Darius Milhaud, French composer and pianist, was heard as soloist in his "Le Carnaval d'Aix" at the concerts of the Boston Symphony under Serge Koussevitzky on Friday afternoon and Saturday evening, Dec. 17 and 18. The program was as follows:

Symphony No. 1.....Schumann
"Le Carnaval d'Aix"; Fantasy for
Piano and Orchestra on the Ballet
"Salade".....Milhaud
"La Valse," Choreographic Poem.....Ravel

Milhaud's composition, heard for the first time locally, is a Suite of twelve numbers drawn from his ballet, "Salade." To certain of the movements he has given the titles of traditional figures of old Italian comedy. For the most part the short pieces are gay and vivacious, suggesting the carnival spirit. Effects, which are simple and straight-

forward, are achieved without over-strident cacophony. Milhaud's joyous music was well-liked.

Schumann's "Spring" Symphony, of verdant melody and buoyant moods, was very effectively performed by Mr. Koussevitzky and orchestra. A dramatic reading of Ravel's striking "La Valse" closed the concert.

The second of the Monday evening series given by the Boston Symphony took place on Dec. 13. Nadia Reisenberg, pianist, was the soloist. The program, drawn from the regular repertoire, was as follows:

Symphony No. 4.....Brahms
Piano Concerto No. 2.....Liszt
Overture, "Le Carnaval Romain".....Berlioz

Miss Reisenberg played the Concerto with fluent technic and the requisite brilliance and dash. Her interpretation was well conceived and finely poised.

People's Symphony Heard

The People's Symphony, conducted by Stuart Mason, gave its third concert in Jordan Hall on Sunday afternoon, Dec. 12. Harry Farbman, violinist, was the soloist. The program was as follows:

Symphony in D.....Mozart
Violin Concerto in D Minor.....Vieuxtemps
"La Procession Nocturne".....Rabaud
"Piet Hein" Rhapsody on a Dutch
Folk-Song.....Van Anrooij

Mr. Farbman, appearing for the third consecutive season as soloist with the People's Symphony, scored a well-merited success with his brilliant performance of the Vieuxtemps Concerto. Mr. Mason gave him an excellent orchestral accompaniment. The purely orchestral works were conducted with Mr. Mason's characteristically discerning musicianship. The orchestral tonal body was notable for its beauty and euphony.

McCormack Delights

John McCormack, tenor, gave his second Boston recital of the season in Symphony Hall on Sunday afternoon, Dec. 12. Mr. McCormack sang with more than his usual fervor and brought his superb artistic skill to bear upon his songs. Edwin Schneider played groups of solos with agreeable touch and technical finish.

Ethel Hutchinson, pianist, and Nelly Brown, soprano, were heard in joint recital in Jordan Hall on Dec. 14. Miss Hutchinson played three groups of solos with fine technic, warmth of tone, and emotional feeling. There was a delightful play of light and shade in her playing. Miss Brown sang in charming style, with pretty voice skillfully used and with technical ease. Reginald Boardman, as ever, played splendid accompaniments.

Other Recitals Greeted

Harry Delmore was heard at Jordan Hall on Dec. 15, in a well-chosen miscellany of tenor songs. Possessing a voice of expressive timbre, Mr. Delmore employs it with ripened technical skill. He sings with fervor, with sympathetic understanding, and with a noteworthy sense of style. Reginald Boardman played fine accompaniments.

Irvin Schenkman played a formidable program of piano music in Jordan Hall on Dec. 16. Mr. Schenkman can boast of a technic of remarkable fluency. His tone is clear as crystal and beautifully modulated. His sense of rhythm is marked, and his grasp of his music comprehensive.

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Grainger Finds Music Supremacy Turning Northward

After Long Tour of Australian Centers, Composer and Pianist Returns with Account of Music in the Antipodes—Amateur Standards High There and Choirs Unusual, but Professional Groups Lack Financial Support—Completes New Scores During Journey

"THE Northern races are coming into their own in music." Thus Percy Grainger expounds his artistic credo. The composer and pianist recently arrived from a lengthy tour in Australia. He looked bronzed and with an "outdoors" buoyancy after this trip, in the course of which he gave some forty recitals and conducted his orchestral and choral works.

"Music has swung into the fields of the less effete races in recent years," says Mr. Grainger. "With this I associate the increased use of wind instruments, as opposed to strings. These are able to portray the wildness, the primitive spirit, and also the lonely musings of shepherds, the grandeur of the Himalayas. Nobody would think today of describing a mountain in string tone, but a bass oboe solo could do it very impressively."

Of his Australian tour, Mr. Grainger has a characteristically modest, if lively, story to tell. "My Australian visit," he says, "has been to me the most satisfying artistic venture of my whole life. I had, concentrated into such a short space of time, convincing proofs of interest and appreciation. I felt that I was able to use every side of my musical experiences to the full, and that none of these efforts fell on barren ground."

American Music Welcomed

"One of the heartening aspects of the piano recitals I gave in the chief Australian centers was the immediate response of my audiences to the American music I played—such as Carpenter's Concertino, and works of Guion, Fannie Dillon, Nathaniel Dett and others. The demand for these examples of contemporary American work was so great that several of these have already appeared in Australian editions. At the same time the response to the classics—Bach, Brahms, Handel, Scarlatti and Chopin—was as warm."

"One very delightful part of my activities there as composer and conductor was my association with the magnificent choirs that are so outstanding a part of Australian musical life. Just as the glory of American musical life is its superlatively fine professional symphony orchestras, the amateur choruses are the feature of life there."

"The opportunity to present my most complete choral works, 'The Marching

Song of Democracy', 'Father and Daughter', 'Kipling Settings' and others, with such choirs was a satisfaction. I do not remember hearing anywhere so sensitive and responsive a body as the Austral Choir of Brisbane, which I led in two concerts of only my own works. The hundred singers are conducted inspiringly by Ernest R. B. Jordan, who is a most unusual musician—conductor, pianist and teacher. Other groups with



Percy Grainger

which I was associated were the Adelaide Bach Society, conducted by E. Harold Davies; the Adelaide Glee Club, led by W. H. Foote, and the Choral Association of Victoria.

"Another interesting personality whom I met was Robert Atkinson, of Hobart, Tasmania. He has made extensive experiments in chamber music orchestration, musical esthetics and linguistic problems that are, in my experience, unique. He is a real genius."

Aided Australian Music

While the amateur musical spirit in Australia is its chief strength, Mr. Grainger reports that professional music lags somewhat behind, owing to the fact that not enough money is spent on music there. Although he is loth to admit it,

Mr. Grainger acted as a sort of Santa Claus to Australian music. In Adelaide he started a "Rose Grainger Fund," named in memory of his mother, which is to be used for subsidizing orchestras—such as the South Australia Orchestra. These groups, he explained, can not be self-supporting there. Similarly in Melbourne he aided an already existing orchestral fund with a large personal gift. Through his incentive the Musicians' Union Concert Orchestra, led by Bernard Heinze, has come into being in that city.

The quality of pianistic talent in the Antipodes is unusually high, he says. But the conditions of life do not conduce to hard work on the final stages, perhaps because there is no great artistic or financial inducement to a virtuoso career there. Among the young pianists he "discovered" was Eileen Joyce, whom he describes as unusually gifted. He has advised a number of Australian pianists to come to America for study under Huthcheson.

"Of course," says Mr. Grainger, "it is a pity that Australia's best known artists are more or less internationalized. For their best training they must become so, but it is equally necessary for the country's status that the best talent be kept at home. It is always striking to me to see that America has so few native conductors of large orchestras. The national note is so precious in any land! I should like to see American classic music develop national characteristics as instinctive as those that have conquered the world in jazz."

Despite his exacting concert itinerary of the last year, Mr. Grainger has not been idle creatively. His theories are exemplified in his new "English" Dance, for organ and an orchestra including piano parts, tripled. This work was given with much success at the Evanson Festival, and will have its New York premiere in May.

Revives the Harmonium

One of Mr. Grainger's "discoveries" is the value of a good harmonium in the chamber orchestra. He says: "It is the only instrument with a wind tone that can play chords of many voices down to an almost inaudible pianissimo without losing its peculiar quality and its accuracy of pitch. It can produce the impression of eight wind instruments, but can play effectively much softer tones than they. It has not the wavering

quality of strings played extremely softly. And it will not block out a solo clarinet, for instance." Mr. Grainger has used the harmonium in his orchestral scoring of his "First Hill Song," recently brought out by the *Universal Edition* in Vienna. The same publishers have just issued his "Marching Song of Democracy." He wrote out the fair copy of the work on the way to Australia, and upon his arrival in America the proofs of the printed score were awaiting him.

Mr. Grainger is to embark on a tour of some fifty recitals in the United States between December and June, beginning with an appearance with the Syracuse Symphony on Dec. 26. In February he will pay a visit to Canada, and will also visit the Pacific Coast in the spring. The majority of his engagements will be in the larger cities of the East. Mr. Grainger's choral and orchestral works will be a feature of the scheduled New York concert in May, at which he will conduct.

R. M. K.

Orchestral Concerts

[Continued from page 19]

Artur Bodanzky. This spirit of soloist and conductor was not always sensed by the orchestra, however, for, though adequate, its playing was sometimes devitalized. Mr. Friedberg himself was in particularly good form, and delivered his portion of the music with technical clarity and verve. The third movement was distinguished by a delicate glitter in which there was more warmth than Mr. Friedberg imparted to the *Largo*.

Beethoven's Choral Fantasia for Piano, Orchestra and Chorus called forth the best that was in all the musicians gathered upon the stage. The first half of this work today impresses as being more or less meaningless. The soloist, orchestra and chorus, however, took its sketchy meandering in great earnestness. Mr. Friedberg played the introductory improvisation with a brilliance that only served to emphasize the lack of substance in the music. The chorus sang its portion of the work with absolute perfection, and out of the rather inchoate mass of introductory material which is given to piano and orchestra in preparation for the Finale, this body of singers lavished a vocal wealth upon the music which was decidedly impressive.

Richness of tone and sensitiveness to every shade of expression made six Brahms folk-songs memorable.

Mozart's Overture to "Idomeneo" opened the program.

S. M.

Bach-Ravel Again

The New York Symphony, Walter Damrosch, conductor. Mecca Auditorium, Dec. 19, afternoon. The program:

Suite in C (edited by Walter Damrosch).....Bach
Concerto No. 2, for violin, flute, oboe, trumpet and strings.....Bach
Gavotte in D (orchestrated by Dr. Leopold Damrosch).....Bach
"Le Tombeau de Couperin".....Ravel
Two excerpts from the "Mother Goose" Suite.....Ravel
Symphonic Excerpts from "Daphnis et Chloe".....Ravel

With the exception of the Concerto and the "Mother Goose" excerpts, Mr. Damrosch's second Bach-Ravel program was a repetition of the one given Nov. 12, in Carnegie Hall, when Paul Kochanski was soloist. Sunday's performance was, on the whole, very satisfactory. The Concerto was given its rightful inheritance of dignity and breadth of scope, the solo parts being notably well played. The "Mother Goose" excerpts, "Laidronnette, Empress of the Pagodes" and "The Conversations of Beauty and the Beast," given these many times by Mr. Damrosch's men, painted irresistibly the charms of make-believe lands.

NEW HAVEN MEN CONTINUE THEIR SYMPHONIC SUCCESS

Second of Five Concerts Brings Fine Program—Pro-Arte Quartet Triumphs in First Visit

NEW HAVEN, CONN., Dec. 18.—The second of the series of five concerts by the New Haven Symphony was given in Woolsey Hall on a recent Sunday afternoon. David S. Smith, dean of the Yale School of Music, conducted, and the assisting artist was Ellsworth Grumman, pianist, a member of the Yale School of Music faculty.

The orchestra's first number was the "Jupiter" Symphony by Mozart. Two pieces from a suite for strings, "Pavane" and "Idyll," by Bainton, were played. Arthur Schwaner, first flutist in the orchestra, played the solo in the "Idyll" in artistic fashion. The concluding numbers were familiar Wagnerian excerpts.

Mr. Grumman gave Grieg's A Minor Concerto, in which was heard some of the finest piano playing enjoyed this season.

The Pro-Arte String Quartet made its New Haven debut in the first of a series of three programs in the ninth series of Albert Arnold Sprague Chamber Concerts, arranged by the Yale School of Music through the generosity of Mrs. Elizabeth Sprague Coolidge. The concert was held in Sprague Memorial Hall. The program contained Beethoven's F Major Quartet, Op. 135; three pieces by Stravinsky and Ravel's F Major Quartet.

The Pro-Arte musicians played superbly. The large audience heartily ap-

plauded their work in the Beethoven and Ravel numbers. Although the Stravinsky pieces were delightfully performed, they failed to make a favorable impression.

ARTHUR TROOSTWYK.

Organ Recitals Given in Pittsburgh

PITTSBURGH, Dec. 18.—William H. Oetting gave an organ recital at the P. M. I. on Dec. 14. His program was devoted entirely to Bach and Handel, and these composers fared well at the hands of one of Pittsburgh's best organists. Mr. Oetting was assisted by Romaine Smith Russell, soprano; Mary Redmond, violinist, and Dallmeyer Russell, pianist. Arthur B. Jennings, Jr., gave an organ recital in the Church of the Ascension on Dec. 5, playing a series of impressive and unusual works. Alfred C. Hamer also appeared in an organ recital in the same church on Dec. 12, in a program consisting mainly of Christmas music. Both recitals were well attended and exceptionally well performed.

W. E. B.

Walla Walla Hears Operas and Recitalist

WALLA WALLA, WASH., Dec. 18.—Tamaka Miura appeared in the title rôle of "Madama Butterfly" before a record-breaking audience in the Keylor Grand Theater recently. The opera was given an artistic interpretation. The comic opera, "Robin Hood," by De Koven, was presented with great success by the students of Whitman College, under the able direction of Howard E. Pratt. The opera was given on two nights, to accom-

modate the large audiences. Howard Manning was in the title rôle. Mary Katherine Breck was *Maid Marian*, and Stephen Penrose, the *Sheriff of Nottingham*. Elnora Campbell Maxey gave a delightful musicale in Memorial Chapel of Whitman College to an appreciative audience. Mrs. Maxey sang songs in Swedish, Italian, German and English, and "O don fatale" from "Don Carlos."

R. L.

Congress Gets Bill to Retire Captain Santelmann

WASHINGTON, Dec. 22.—Senator Oddie, of Nevada, has introduced in the Senate a bill to retire Capt. William H. Santelmann, leader of the United States Marine Band. The measure also provides for the promotion of Capt. Santelmann upon his own application. He has served in the Marine Band for thirty-four years—six years as a private and twenty-eight years as leader.

A. T. M.

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SOPRANO

Boston Activities

Dec. 18.

The Ferrell Ensemble, Florence Ferrell, director, with a chorus and ballet, opened the series of musicales given by the Quincy Teachers' Association in the High School Hall, Quincy, Mass., on Dec. 8. Excerpts from "Faust," arranged for concert production, were creditably given by the following singers: Mme. Ferrell, *Marguerite*; Ouida Aechtler, *Martha* and *Siebel*; Daniel McHugh, *Faust*; David Blair McClosky, *Valentine*, and George Paine, *Mephistopheles*. Chester Cook was at the piano. Maude M. Howes, supervisor of music in the Quincy public schools, directed the chorus and orchestra. Richard A. Hussey coached the ballet of high school pupils. The concert was under the direction of Harry B. Williams.

The month of January promises to be unusually eventful for the offices of Concert Direction Aaron Richmond. Mr. Richmond's Boston bookings include the following: Mischa Levitzki, pianist, returning to Boston on Saturday afternoon, Jan. 8, after several years' absence; Isabel Richardson Molter, American soprano, on the thirteenth; Gilbert Ross, American violinist, making his Boston debut on the eighteenth; Clara Haskill, Rumanian pianist, Jan. 19; Gil Valeriano, Spanish tenor, Jan. 22; James Houghton, Boston baritone, a pupil of Stephen Townsend, Jan. 25.

On Jan. 26, Povla Frijsch will give a song recital; Saturday afternoon, Jan. 29, Irene Scharrer, pianist, will play. Sunday evening, Jan. 30, in Symphony Hall, the Boston Sinfonietta, a group of prominent members of the Boston Symphony under the direction of Arthur Fiedler, will give a concert with Nina Tarasova, folk-song artist.

In addition to handling these Boston recitals, Mr. Richmond's artists will fill engagements in Manchester, N. H.; Westerly, R. I.; Quincy, Mass.; Exeter, N. H.; Lawrence, Mass., and with the Harvard Musical Association.

Florence E. Tibbetts, soprano, assisted by Edward Whitlow, pianist, gave a delightful recital in Faelton Hall, Dec. 10 before a large and appreciative audience. The program contained an aria from "Les Huguenots," and music by Pergolesi, Monteverdi, Chopin, Tchaikovsky, Haydn, Rimsky-Korsakoff, Kjerulf, Cadman, Hahn and Parker.

Charlotte de Volt, violinist, and Artiss de Volt, harpist, have returned from a successful concert tour in North and South Carolina. Their first concert was at Charlotte, N. C., in the Chamber of Commerce Auditorium. They appeared later at Greenville, S. C., in the Library Auditorium, and on Dec. 1 at the Women's Colleges of Due West and Anderson, S. C. Other dates were Dec. 2, Greer, S. C., and Dec. 3, Clinton, S. C. This was a return tour of the de Volt sisters. That they are favorites in these states was shown by their large audiences, many persons travelling from a distance to hear them again.

The Music Lovers' Club of this city gave its regular concert in Steiner Hall, Dec. 14, when the following artists performed to the delight of a large audience: Edith Noyes Green, Margaret Richardson, W. D. Strong, Elsie Luker and H. R. Boardman, pianists; Olive Chapman, violinist; Gladys Berry, 'cellist; Elizabeth Long and Marjorie Warren Leadbetter, sopranos.

The Chromatic Club presented the following artists at its musicale in the Copley-Plaza Hotel, Tuesday morning, Dec. 14: Alessandro Niccoli, violinist; Olga Avierino, soprano, and Mavis Graham Peterson, pianist. Eleanor Young accompanied Mr. Niccoli, and Grace Warner Gulesian acted in a like capacity for Miss Avierino. There was a large audience.

Mabel Parkes Friswell, soprano, appeared as guest soloist with the Waltham Orchestra of the Waltham Music Club on Dec. 7. The orchestra was conducted by Carl M. Safford, and a pleasing program was presented. Miss Friswell sang, with the orchestra, "Vissi d'Arte" from "Tosca" and "Villanelle" by Dell'Acqua; the latter had to be repeated. She was also soloist on Dec. 8, in the Bellevue Hotel, for the School of Education Alumni annual banquet of

Boston University. Miss Friswell has been appointed soloist for the Women's Club at Radio Station WNAC. She has appeared many times at this station in a solo capacity since June, 1926.

The Pierian Sodality of Harvard and the Radcliffe Music Club appeared jointly for the first time in a concert in Agassiz House, Cambridge, Dec. 14. The Pierian Orchestra, G. Sidney Stanton, '27, director, began the program and completed it. Marjorie Desmond, '27, of Corry, Penn., gave a vocal group. A xylophone solo was played by Scott W. Burbank. "A Jazz Study," by Edward Burlingame Hill was played for the first time here on two pianos by Carolyn Stetson, '28, of Cambridge, and Ann Rosenblatt, '27, of Omaha, Neb. Ann Rosenblatt, '27, president of the Radcliffe Music Club, was chairman of the program. Irma Dangel, '29, of this city, had charge of the ushers; Greta Hedlund, '28, of Centerville, headed the reception committee; Dorothy Powers, '30, of Neponset, invitations; Willa Krupp, '29, of Philadelphia, refreshments.

W. J. PARKER.

JOSEF LHEVINNE ABROAD

Wins Encomiums in European Cities in Recital and with Orchestra

A cable received by Messrs. Evans and Salter, managers of Josef Lhevinne, from the local manager at Budapest, telling of Mr. Lhevinne's success abroad. It read as follows: "Lhevinne with Budapest Philharmonic and two recitals enormous success. Sold out houses. Vienna recital aroused exceptional success resulting in return engagement, as was also the case at Budapest, where a third appearance with the Philharmonic and an additional recital were demanded."

Mr. Lhevinne's foreign tour, which has been extensive, has brought to the office of his American managers many cables similar to that just quoted. He began this series of engagements in Granada, with two recitals, and followed them shortly with two more in Madrid. The local manager in the Spanish capital wired Messrs. Evans and Salter a message conveying a report of success similar to that in Budapest and Vienna.

Mr. Lhevinne played in London on Dec. 11, and was scheduled to give his first Paris recital on this tour on Dec. 15.

A recital in Alicante came between his appearances in Granada and Madrid, and the rest of his itinerary was as follows:

The Hague, Rotterdam, Amsterdam; Berlin (with the Philharmonic), Budapest (with Philharmonic in two concerts and also in recital), Vienna; Szombathely, Recksemet, Budapest (return recital), Nyirgyhazi, Lucevec, Pecs, Zogrel, and Budapest (return engagement with the Philharmonic), Berlin, Vienna (return recital), Amsterdam (return recital), and succeeding recitals in London and Paris.

Mr. Lhevinne will devote the entire season of 1927-28 to a concert tour throughout this country.

Alexandre Tcherepnin Heard in Concerts Abroad

Since his return from America, Alexandre Tcherepnin, Russian composer and pianist, has given several concerts in European cities. His annual recital in Paris, where he has made his home for a number of years, consisted entirely of his own compositions. A week later an audience of more than 6000 attended a concert in the Trocadéro, at which he shared the program with Nina Kochetz, Russian soprano. Following these appearances Tcherepnin left for Vienna, where he is booked for appearances in December. In April he is scheduled to return to America for another tour, in the course of which he will play in some of his own ensemble compositions.

St. Louis Clubs Record Success

ST. LOUIS, Dec. 18.—The Liederkrantz Club Chorus, under the direction of Hugo Anschuetz, presented a program of mixed numbers at the Alhambra Grotto. The soloist was Milan Lusk, violinist, who made a very favorable impression in several well-chosen offerings. The Mel-Harmonic Club gave an interesting concert at the Town Club, with Mrs. Frederick Nussbaum as director. The composers represented were Schubert, Saint-Saëns, Mendelssohn, d'Alessio, Elgar, Liszt, Nevin, Massenet, Rode, Haydn, Wagner and Moszkowski.

S. L. C.

BROOKLYN EPICURES ENJOY MANY EVENTS

Local Chorus and Visiting Artists Make Notable Schedule

By Arthur F. Allie

BROOKLYN, Dec. 18.—The Metropolitan Opera Company presented "The Magic Flute" at the Opera House of the Academy on Dec. 7. Marion Talley was the *Queen of the Night*, Editha Fleischer replaced Elisabeth Rethberg as *Pamina*, and Pavel Ludikar substituted for Paul Bender, previously announced. Gustav Schützendorff appeared as *Papageno*. Rudolf Laubenthal was the *Tamino*. Artur Bodanzky conducted.

The Philomela, Etta Hamilton Morris, conductor, presented the first of its subscription concerts with Moriz Rosenthal, pianist, as assisting artist, on Dec. 6 in the opera house, Academy of Music. The club, composed of young business women gave a good account of itself in a wide variety of music. The members sang the "Carol of the Russian Children," arranged by Gaul; a Spanish Christmas carol, arranged by Schindler, with a solo by Augusta Schwarze; "London Bridge Is Broken Down" by Forsyth, with Mabel Albree as soloist, and other works, with additional solos by Isabelle Wagner.

In James P. Dunn's "Marquesan Isle," Mrs. Morris employed several string and wind instruments, including saxophones. It is the first time that this particular number, or any other of a "jazz" type, had been heard in Brooklyn and the audience enjoyed the novelty. The chorus showed its usual fine ensemble, singing intelligently all the numbers.

Mr. Rosenthal was accorded an enthusiastic welcome after an absence of twenty years from Brooklyn. He played the Sonata Op. 31, in E Flat of Beethoven, Five Preludes, a Valse and Six Etudes of Chopin; and works by Bortkiewicz, Albeniz, Debussy and himself.

John McCormack, tenor, was heard in recital in the opera house of the Academy on Dec. 8. A typical McCormack audience was on hand to greet the singer—a gathering that filled the auditorium and galleries and overflowed to the stage. Mr. McCormack was in

splendid voice and his singing left nothing to be desired in its artistry and poignant appeal. He sang classical songs, he proved himself master of style and diction. Compositions by Rachmaninoff, Merikanto, Bantock and Hageman. Also on the list were Irish songs. Edwin Schneider, accompanist, was heard in solos by Chopin, Sibelius, Palmgren, and Debussy.

The Methodist Episcopal Hospital, Florence Nightingale Federation, presented Reinald Werrenrath, baritone, in a benefit concert in the Academy opera house on Dec. 10. An unusually large audience was on hand to greet Mr. Werrenrath who sang, in his usual artistic fashion, an interesting program. Included were songs of Broadwood, Monroe, Schubert, Grieg, the aria "O Du Mein Holder Abendstern" from "Tannhäuser" and three Kipling Numbers: "Boots" by Felman; "Fuzzy Wuzzy" by Whiting and "Danny Deever," by Damosch. Herbert Carrick, accompanist, played the Gavotte in B Minor of Bach and a Rhapsodie of Dohnanyi. He, too, was liberally applauded.

R. Huntington Woodman was heard in recital in the Church of the New Jerusalem, Brooklyn Heights, the occasion being a testimonial service to members who served in the world war and in memory of two who were killed in action. On the new memorial organ, recently installed, Mr. Woodman, who is organist of the First Presbyterian Church, Brooklyn Heights, played numbers by Becker, Kullak, Handel, Saint-Saëns, Hollins, Woodman, Malling, Gaul, Bach, Glière, Klein, d'Ambrosio, and Widor.

The Brooklyn Conservatory presented a number of students in recital on Dec. 6. Piano students were Sophia Crodsky, Maureen O'Brien, Ida Brower, Miriam Stolin, Margaret Koeler, Jean Slingerman. They played numbers by Chopin, Mendelssohn, Sibelius, Miles, Debussy, Beethoven. The violin department was represented by Jack Neidorff, Arthur Feintuch, Solomon Bloch, and Harold Zinn, who played works of Brdla, Grieg, Mlynarski, d'Ambrosio, Wieniawski, Bach and Kreisler. Voice pupils were Rosa del Gallego, Joseph Gerrigan, and Alice Connell. Accompanists were Mme. M. Forster-Deyo, Harold Bryson and Fred Bergbrede.

PHILADELPHIA APPLAUDS CHAMBER MUSIC CONCERTS

Matinée Club Gives Italian Work American Premiere—Quinlan Trio and Curtis Ensemble Attract

PHILADELPHIA, Dec. 18.—The Matinée Musical Club offered a diversified program of modern Italian music at its regular fortnightly Tuesday meeting in the ballroom of the Bellevue-Stratford, the vocal and string ensembles participating. A special feature was the initial American performance of Geminiani's Andante for strings, harp and harmonium. The following took part: Lena Bricker, Tille Barmach, Viola Hull, Ruth Montague, Eva Sully, Anna Speck, Laura Bast, Lena Blanche Jones, Elizabeth Eaches, Ruth Barber, Hilda Reiter, Mildred Bailey, Jane Butterworth, Winifred Clark and Loretta Kerk. The program was arranged by Mrs. W. P. Bentz, Myra Reed-Skibinsky, and Nina Prettyman Howell.

The Agnes Clune Quinlan Trio gave the third of the free Sunday afternoon programs under the auspices of the Philadelphia Music League. The trio consists of Miss Quinlan, pianist; Alexander Hilsberg, violinist, and Bernard Argiewicz, 'cellist, and it plays with fine teamwork. The soloist was the brilliant young soprano, Henrietta Conrad, who made such a favorable debut here a few weeks earlier.

The fifth of the series of faculty re-

citals at the Curtis Institute brought Carlos Salzedo as soloist. His program included his own fine sonata for harp and piano; Maurice Ravel's Septet; "Introduction and Allegro" for harp, string quartet, flute and clarinet, and an opening group of four Eighteenth Century dances, charmingly arranged by Mr. Salzedo for the harp and as charmingly played. The sonata, which maintains some of the contours of the sonata form, but varies also into the free fantasia form, was played by Mr. Salzedo and Florence Adele Wightman—who, like Mr. Salzedo, is accomplished both as pianist and harpist—with the virtuosity that its amazingly taxing difficulties required, with fine poetic interpretation of its modernistic imagination, with lovely tone, infinitely varied, and with a bravura spirit that brought instant demand for a repetition, to which Mr. Salzedo graciously acceded.

The beautiful Ravel Septet was played splendidly by Mr. Salzedo, in co-operation with Emanuel Zetlin, first violin; Henri Temian, second violin; Louis Bailly, viola; Felix Salmond, 'cello; William M. Kincaid, flute, and Daniel Bonade, clarinet, distinguished musicians, all members of the Curtis Institute faculty.

W. R. MURPHY.

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[Continued from page 1]

Sir Tristram is a classic at the Auditorium, and this audience was delighted with a new bit of action devised to enliven the curtain of the second scene. Smaller parts were well taken by able members of the company.

"The Jewess" Again

Henry G. Weber on Dec. 13 again conducted a more powerful and persuasive performance of "The Jewess" than Halévy's score actually warrants. The leading quintet included Rosa Raisa, Charles Marshall, Eide Norena, José Mojica and Alexander Kipnis. A noticeable amount of unsteadiness in pitch detracted from certain of the ensembles, but the vocal performance was on the whole of interesting bigness and effect. Mme. Norena's presence in the cast as *Eudossia* was revivifying, and Mr. Kipnis made of *Cardinal de Brogni* a more interesting figure than could naturally be expected. The singing of these two members of the company, as well as that of Mr. Mojica, who makes a pleasant young individual out of *Leopold*, was outstanding.

A new member of the cast was Antonio Nicolich, a young bass who joined the company two seasons ago, and whose vibrant, well-used voice is of equal value with his fine stage bearing. He made an interesting figure of *Rugiero*. Howard Preston, another valuable young member of the company, was listed as the *Herald*; and Gildo Morelato was *Alberto*. As previously, one of the most effective parts of the opera was the dancing of the ballet in the third act. The Monday subscribers expressed hearty appreciation of the appropriately conceived spectacle, of which Serge Oukrainsky, assisted by numerous of his capable associates, gave an entertaining and skilful performance.

"Rigoletto" Repeated

Though Mme. Norena had sung the preceding evening, she was in her finest fettle for the repetition of "Rigoletto" on Dec. 14. The remarkable purity of her voice and its unusual fulness—even at the top, which extends to a brilliant E in alt—place her among the most interesting members of the company. Mme. Norena's *Gilda* has charm, and a genuine dramatic appeal. For while Mme. Norena is an accomplished coloratura, her voice has expressiveness of a potent sort.

Antonio Cortis sang the *Duke* for his first time in Chicago, and while he was inclined to sharp, the natural beauty of his voice was enjoyed. Richard Bonelli's *Rigoletto*, heard here only once before, is a characterization of alert dramatic intelligence and vocal effectiveness. Mr. Cotreuil was the *Sparafucile*, and Lorna Doone Jackson, who has already succeeded in small but important rôles in her first season with the company, was an interesting *Maddalena*. Mme. D'Hermanoy was the *Countess Ceprano*; Mr. Preston, an impassioned *Monterone*, and Clara Shear charming as the *Page*. Lodovico Oliviero, Mr. Nicolich, Ernesto Torti and Mr. Morelato completed the cast in familiar parts. The ballet contributed its short bit to the first act, and Mr. Moranzoni conducted excellently.

Macbeth Appears

Florence Macbeth's first performance of the season, in Wednesday's "La Sonnambula," attracted a large portion of that loyal and numerous following which this excellent American coloratura has delighted in previous seasons. She is an exquisite *Amina*, and her extraordinary skill in devising stage business unexpectedly enlivened many moments in the simple action. Miss Macbeth was in excellent voice, and sang with roundness of tone and much taste in ornamentation. "Ah! non credea" was touchingly sung, and a brilliant performance of "Ah! non giunge" brought the opera to an effective close.

Mr. Schipa, repeating his performance of the previous week, sang with true elegance of style and with unwonted sympathy of tone color. Mr. Lazzari was once more a delight as a *Count Rudolph* of the old school of beautiful song. This admirable trio was assisted by Clara Shear, as a brilliant *Lisa*, and by Maria Claessens, Ernesto Torti and Mr. Oliviero in other parts. Mr. Moranzoni conducted with the finest taste.

"Jest" Has Repetition

The winter's third hearing of "La Cena delle Beffe," one of the season's chief novelties, was given—a generally smooth and easy performance—on Dec. 16. As before, an outstanding personality was Claudio Muzio as *Ginevra*, a rôle by no means commensurate with her gifts, and only in a few respects typical of her characteristic style. Yet Mme. Muzio does wonders with the part. Vocally it is mediocre, and not even on a level with the tenor or baritone parts, sung by Antonio Cortis and Luigi Montesanto, respectively. She sings it, however, with the greatest elegance.

Mr. Montesanto's acting as *Neri* was once more powerfully persuasive. A high spot in the performance was the ensemble of Act III, in which the superb singing of Mme. Norena, making her third appearance in four days, was of the satisfying artistry. Her impersonation of *Lisabetta* was sympathetic and plastic. What she achieves with this short rôle marks her, as have her other appearances, as one of the genuine "finds" of the season. Others assisting in a very fine representation were Anna Hamlin, Lorna Doone Jackson, Irene Pavloska, Theodore Ritch, José Mojica, Lodovico Oliviero, Giovanni Polese, Desiré Defrère and Virgilio Lazzari. Giorgio Polacco conducted.

"L'Elisir" Charms Anew

This afternoon's revival of "L'Elisir d'Amore," after seven years of disuse by the Chicago Opera, brought Tito Schipa to his first Auditorium performance as *Nemorino*. He was familiar in the rôle, however, as he had appeared in it at Ravenna. But he has seldom sung and acted with as liberal employment of his almost flawless gifts as he did on this occasion. Vocally superb, with the melting *legato* and the fine *flair di voce* which are hall-marks of his excellence, Mr. Schipa's singing of "Una Furtiva Lagrima" was one of the most enjoyable episodes of the week. He was greeted with unrestrained enthusiasm by the Saturday subscribers.

Miss Macbeth's *Adina* was charmingly acted. She is, indeed, a most finished exponent of stage technic, an outstanding figure in this regard, among all coloraturas. Her soubrette archness was spun fine throughout the entire action, never resolving itself into repetitions or mannerisms, and constantly maintaining a delightful sparkle.

Another brilliant performance was given by Vittorio Trevisan, as *Dr. Dulcamara*. This unsurpassed *buffo* has at his command all the graces, as well as all the skill of the old school of his art. His diction is perfect. An ingratiating sense of genial humor animated his performance, and in business, style and conception of character, he represented the acme of operatic comedy.

Clara Shear was enjoyed in the rôle of *Giannetta*, and Giacomo Rimini, while

Christmas Cantata Is Sung

SAN ANTONIO, TEX., Dec. 18.—At the December musicale of the San Antonio Musicales Club, held at the St. Anthony Hotel, George C. Nevin's Christmas cantata "The Incarnation," was sung by a chorus of thirty, directed by Clarence Magee. The soloists were Mabel Parker, soprano; Georgia English, mezzo-soprano; Ralph Nobles, tenor; Gail Brandt, bass. Walter Dunham was the accompanist. The Tuesday Musical Club Trio, comprising Virginia Majowski, violinist; Gertrude Miller, cellist, and Grace Miller, pianist, was heard in numbers by Haydn, Liszt and Schubert.

G. M. T.

Texas Club Gives Christmas Party

SAN ANTONIO, TEX., Dec. 18. — Mrs. Eli Hertzberg, life president of the Tuesday Musical Club, entertained the members with an annual Christmas party on Dec. 14. Christmas carols were sung by members of the juvenile department, directed by the chairman, Mrs. A. M. Fischer. Gifts were distributed to more than 250 guests.

G. M. T.

Tokatyan Signs with Wolfsohn Bureau

Armand Tokatyan, a leading tenor of the Metropolitan Opera Company, will be under the exclusive concert management of the Wolfsohn Musical Bureau, beginning Jan. 1, 1927.

not up to quite his best vocal standard, was a jovial *Belcore*.

The chorus was excellent and lent itself readily to the important moments of the action. Roberto Moranzoni's conducting met the highest standards with which Chicago audiences are acquainted.

EUGENE STINSON.



LOUISE LORING, soprano, who made her debut this season with the Chicago Civic Opera Company, has been engaged by the Chicago North Shore Festival Association to sing at the May Festival for 1927. Capable operatic artists do not always find themselves fitted for oratorio work. Hence Miss Loring's engagement has been signaled as a rare distinction. She has had notable oratorio experience in England, where she appeared under the batons of leading conductors.

CLUB MARKS CHRISTMAS

Seattle Organizations Give Programs of Especial Interest

SEATTLE, Dec. 18.—The Christmas program of the Ladies' Musical Club had a holiday atmosphere. Soloists were Ethel Poole Morck, Mrs. Carl Hoblitzell, Pearl McDonald, Marjorie Miller, Ethel Vera Colt and Margaret Moss Hemion. Ravel's "Mother Goose" Suite was one interesting feature.

The Seattle Music Study Club recently met at the home of Mrs. Frederick W. Graham. A program arranged by Mrs. W. H. Ogle was given by Ragna Ringstad, Mrs. A. M. Allen, Mrs. A. R. Morton, Mrs. M. O. Stillson and Mrs. N. Lillie.

At the home of Mrs. Morgan A. Johnson, the Thursday Music Club held its regular meeting under the direction of Mrs. L. L. Larson. Participating were Mrs. C. W. Chandler, G. E. Arlund, Mrs. Elmer Green, Sara Knight, Mrs. Virgil Hancock and Mrs. C. W. Irwin.

Patty Boyd, pianist, gave an interesting program at the Women's University Club, playing, among other numbers, Beethoven's Sonata, Op. 27, No. 1.

Scandinavian music was listed by Inga Orner, lyric soprano, in Norway Hall. She was given an enthusiastic reception. John Hopper was the assisting pianist.

DAVID SCHEETZ CRAIG.

"CHENIER" IS GIVEN FOR PHILADELPHIANS

Ruffo Makes First Appearance of Year—All Are Applauded

By H. T. Craven

PHILADELPHIA, Dec. 18.—A trio of highly gifted principals and an inspiring musical director lifted "Andrea Chenier" to a new plane of appeal in a thrilling performance of this music play given by the Metropolitan Opera Company on Dec. 14 in the Academy of Music. The presentation showed what could be accomplished with a score alternately vacuous and flashy and a clumsily compounded libretto.

The book profits and the score gains an apparent authenticity of musicianship which, save intermittently, it does not intrinsically possess. Giordano has fluency, considerable cunning in instrumental device and ingenuity in inventing extremely commonplace melodies. Good singing completed the process of transmutation.

The superb lyricism of Elisabeth Rethberg, Titta Ruffo and Giacomo Lauri-Volpi, infused the performance with color and pulse-quickenning allurements. Mr. Ruffo, making his first appearance here this season, was finely effective dramatically in the rôle of the insurgent *Gerard*. Although his tones at the outset seemed somewhat muffled, much of the sonority and rich texture were restored in the later acts.

Mr. Lauri-Volpi was a thoroughly convincing figure as the ill-fated young poet and sang with radiant and unforced tonal freedom.

Mme. Rethberg was in splendid voice in a not particularly complimentary part. Her chief opportunities in the third and fourth acts were brilliantly embraced.

The rather large assortment of auxiliary characters gave rise to some capriciously sketched portraits, lyrically and dramatically. There were laurels for the competent Ina Bourskaya as the *Countess* and the *Old Woman*; Adamo Didur as *Mathieu*; Grace Anthony as *Bersi*, and Angelo Bada as the *Spy*.

Other parts were well taken by George Cehanovsky, Alfio Tedesco, Millo Picco, Vincenzo Reschiglian and William Gustafson.

The capacity audience was roused to prolonged enthusiasm after the tribunal scene. Tullio Serafin, who conducted, was deservedly called upon to appear before the curtain. Except for a shying of the tumbrel horse, it might have been said that the stage direction was excellent.

This mishap came at the last moment of the performance, toppling the two leading ringers out upon the stage. But no injuries resulted, and the incident caused only smiles in the friendly audience.

Gunster Opens Southern Tour

GAINESVILLE, GA., Dec. 18.—Frederick Gunster, tenor, who recently returned from abroad, fulfilled the initial engagement of his Southern tour at Brenau College, Dec. 3. Mr. Gunster was in splendid voice and was warmly greeted by a large audience. His program was of unusual appeal and afforded ample opportunity to display his rich vocal resources and powers of interpretation. The singer was captivating in his final group, which consisted of Negro spirituals, sung in the costume of the antebellum period.

Kiepora Reported Soon to Visit America

Jan Kiepora, young Polish tenor, who has recently appeared in Vienna and Berlin to unusual ovations, is to visit America, according to the *Berlin Signale*.

LUCILLE CHALFANT

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TEARS ARE SHED AT SINGER'S FAREWELL

Schumann Heink Receives Tremendous Ovation in Buffalo

By Frank W. Balch

BUFFALO, Dec. 18.—The person who half a century ago was told to go back to her sewing machine and forget trying to be a singer, gave her farewell recital in Buffalo on Dec. 3, and there were tears in many eyes when Ernestine Schumann Heink finally bowed "good night." She was given a reception not even exceeded by that accorded the late Enrico Caruso when he sang here.

When the figure of one of the world's most noted singers appeared on the Elmwood Music Hall stage the audience arose as a special mark of esteem—a tribute the more impressive because of no prearranged plan. Mme. Schumann Heink's voice was soul-stirring. She sang a number of favorite songs—and more and more of them. When the regular program concluded, admirers surrounded the stage and held her captive to their enthusiasm. "Taps," by Carrie Jacobs-Bond, sung by request, carried the message of the mother-love that lay in her heart. Again, "His Lullaby" was expressive of the woman in the artist.

Florence Hardeman, violinist, was assisting artist, and again highly pleased all hearers.

Maurice Dumesnil's use of Chopin's piano aroused much interest on Dec. 6, when Mr. Dumesnil played on the instrument in the Hotel Statler. Mr. Dumesnil gave a brief lecture on Chopin, and played five of his works on this piano. The balance of his program was played on a modern instrument.

On Dec. 10 an organ recital in Calvary Lutheran Church by Edward Rechlin, of New York, served three purposes well. First, it resulted in a rare musical feast; second, it brought back to Buffalo a talented musician who dedicated the instrument here two years ago, and, lastly, it demonstrated how splendidly a church may contribute to the music activities of a community. Bach numbers aroused great enthusiasm, and no wonder, for Mr. Rechlin has averaged nearly 200 Bach organ recitals every season for the past six and a half years.

Sylvia Lent, American violinist, and Louis Cornell, pianist, pleased a good-sized Buffalo Musical Foundation audience in Elmwood Music Hall on Dec. 7. Miss Lent, remembered here for her fine work as soloist with the Detroit Symphony, was heartily received. She charmed with her artistry, and several of her numbers had to be repeated. Mr. Cornell, new to Buffalo, was well received and gave encores.

R. Leon Trick, for long, (though he is young), one of Buffalo's most prominent musicians, directed the Women's Rubinstein Chorus in its first concert of the season before an enthusiastic audience in the Statler on Dec. 8. Alexander Bloch, New York violinist, was soloist. With Mr. Trick at the piano, he scored a triumph, as did the chorus and its director.

Owosso Society Presents Artists

OWOSSO, MICH., Dec. 18.—The Art Society of Owosso, founded and incorporated in 1921, at its seventh reception and fourth artists' night, presented Ilya Schkolnik, violinist, and Margaret Mannebach, pianist, in a joint recital on Dec. 14. Both artists contributed a good rendition of a well-balanced program. Mr. Schkolnik pleased with Vieuxtemps' Fifth Concerto, the Introduction and Rondo Capriccioso by Saint-Saëns and shorter pieces of Massenet, Hochstein, Kreisler and Wieniawski. Miss Mannebach played works of Chopin, Schumann, Korngold, Rachmaninoff and Paderewski. Both were liberally applauded.

J. H. C.

Wilfred, on Clavilux Tour, Impresses Audiences

Thomas Wilfred, inventor of the Clavilux, has completed a successful tour through New York State and the Middle West. His first recital, in Syracuse, brought an immediate return engagement and a gratifying reception was given him. Another second appearance was made in Cincinnati. Among the other successful engagements filled were recitals in Buffalo; Ithaca, under

the auspices of the Cornell Dramatic Club; Millikin University, Decatur, Ill.; De Pauw University and the University of North Carolina. In all of these places Mr. Wilfred's performance has been received with spontaneous admiration and acclaim.



THE opportunity of "seeing real America with a real American" will be possible to many who plan to visit the Southwest, for Princess Tsianina, Indian soprano, will co-operate with the Santa Fe Railroad and the Fred Harvey Company by making her home in "La Fonda," Santa Fe, N. M. The Princess will be in Santa Fe this season until Feb. 1, when her tour of the coast with Os-ke-non-ton, Mohawk baritone, begins, including appearances in El Paso, Phoenix, Los Angeles, San Diego and Seattle, among other centers. In May, Tsianina will be in New York for a short time preceding her sailing for London engagements. D. F. Balsz, her husband, is assisting in the management of "La Fonda."

SAN DIEGO'S "MESSIAH"

Oratorio Given Fine Performance—Los Angeles Philharmonic Plays

SAN DIEGO, CAL., Dec. 18.—San Diego's music calendar has offered a goodly number of fine concerts during the past week. Tuesday evening, Dec. 14, the San Diego Oratorio Society, under the direction of Nino Marcelli, gave its annual Christmas performance of "Messiah." The work of this organization was particularly fine and a local symphony contributed much to the evening's pleasure. The soloists included Julia Claussen, mezzo-soprano; Fannie Wilcoxen, soprano; William Pilcher, tenor, and Fred McPherson, bass.

The Los Angeles Philharmonic Orchestra gave the second concert of the local series with Walter Henry Rothwell leading. The program included many novelties and was of especial local interest in that it brought Nino Marcelli's suit "Araucana." This number in its revised form received much favorable comment. Other numbers on the program were Prelude, Chorale and Fugue by Bach, a Goldmark Scherzo, "Vocalise" by Rachmaninoff, and the "Don Juan" by Strauss.

The Amphion Club offered an outstanding program of the week when it presented the Russian Symphonic Choir on its regular course. This choir, under the leadership of Basile Kibalchich, gave everything that could be desired of the human voice.

WILLIAM F. REYER.

Pittsburgh Club Gives Christmas List

PITTSBURGH, Dec. 18.—The Tuesday Musical Club offered a program of Christmas music at its monthly meeting in Memorial Hall. This is always an outstanding event of the club year, and 1926 was no exception. A large and representative audience gathered to hear the music and was well repaid.

W. E. B.

San Diego Orchestra and Chorus Heard in Concerts

SAN DIEGO, CAL., Dec. 18.—The San Diego Senior High School Orchestra, under the direction of Nino Marcelli, gave

its fall concert at the High School Auditorium recently. The work of these young players was of the same high standard that has marked their former concerts. Their numbers were "Suite L'Arlésienne" by Bizet, "Adoration" by Borowski, "Pomp and Circumstance" by Elgar, "Peer Gynt" Suite No. 1 by Grieg, Prelude for Strings by Massenet, and a Waltz "España" by Marcelli. The Cadman Club appeared in the First Unitarian Church in its first concert of the present season. The Club was under the direction of Wallace Moody, with Mrs. Moody as accompanist. It was ably assisted by Ethel Widener Kennedy, pianist, and Kathryn Thompson, harpist. The program was of a varied nature and was well sung.

W. F. R.

CHRISTMAS LAYS SUNG

Portland Music Has Holiday Flavor in Lists by Local Artists

PORTLAND, ORE., Dec. 18.—Christmas carols were a feature of the December meeting of the New England Conservatory Club, at the home of Mrs. Edgar B. Piper. Marjorie Dodge, soprano, was guest of honor.

Mrs. Lawrence Dinneen, violinist, and Nellie Torgler, pianist, furnished a recent program for the Monday Musical Club.

The Sunnyside Methodist Episcopal Choir, led by P. A. Ten Haaf, sang Negro spirituals at a municipal concert. The soloists were Mrs. Clifford McLain, soprano, and Jessie Grayson, contralto. The organist was William Robinson Boone, and the accompanists were Mrs. S. F. Grover and Jessie Edwards.

The Portland Philharmonic Male Choir, directed by E. Trevor Jones, was assisted in a municipal program by Hazel Ruby, soprano; Lillian Howells, pianist, and Lucien Becker, organist, with Maud Jones Ingham and Mrs. William C. Schmitt as accompanists.

Phyllis Wolfe lectured before the Business and Professional Woman's Club on "The American Temple of Musical Art."

Ruth Bradley Keiser lectured on piano technic and interpretation at a students' piano recital.

Hazel de Camp demonstrated the class work at the December session of the Dunning Teachers' Club.

Vyda Pehrson, Bess Allen, Orpha Parker and Gladys Taft, piano students of Ella Connell Jesse, were heard in a two-piano recital. Margaret Kennedy, soprano, assisted. JOCELYN FOULKES.

Seattle Musicians Sing Cantata

SEATTLE, Dec. 18.—The music department, University of Washington, recently gave its annual concert, featuring the chorus and orchestra, under the direction of C. W. Lawrence. After a group of interesting orchestral numbers, the cantata "The Swan and the Skylark" was given with the following soloists: Edna Mabon, soprano; Milford Kingsbury, tenor; Olga England, contralto, and Irving M. Glen, baritone. Edna Mabon of the music faculty, University of Washington, recently presented three pupils in recital in the Wilsonian Hotel, assisted by the University Women's String Quartet. They were Margaret Wentworth, Flo Cook, and Rachel Mowry. The personnel of the quartet was Marjorie Chandler and Siri Engmann, violins; Irja Kopika, viola; and Eleanor Hale, cello.

D. S. C.

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SINGERS, VIOLINISTS, ARE CAPITAL GUESTS

Zimbalist, Lent, Mueller, McCormack, Schorr and Others Heard

By Dorothy De Muth Watson

WASHINGTON, Dec. 18.—T. Arthur Smith presented Sylvia Lent, violinist, and a former Washington girl, in her annual home recital in the New National Theater on Tuesday afternoon, Dec. 14. Miss Lent proved herself again a gifted artist. Miss Lent's unusual program included the Mendelssohn Concerto in E Minor, and two numbers new to Washington concert-goers—"The Call of the Plains" by Rubin Goldmark, and "The Lark Ascending," by Vaughan Williams, both very interesting. Edward Harris was the understanding accompanist.

Efrem Zimbalist gave a noteworthy violin recital at the Jewish Community Center, Sunday night, Dec. 12, with Emmanuel Bay, his accompanist, a perfect complement to the soloist. Mr. Zimbalist's reading of the Hubay concerto, and his own "Song and Dance" were well liked. The entire program was magnificently given to a capacity audience.

John McCormack was presented in his annual concert in the National Capital by Katie Wilson-Greene, in the Washington Auditorium on Dec. 15. Mr. McCormack's singing was applauded as much as usual. Edwin Schneider was at the piano.

Marie Mueller, soprano, and Frederick Schorr, baritone, were soloists in Mrs. Lawrence Townsend's second morning musicale in the Mayflower Hotel, Dec. 15. Miss Mueller was heard to advantage in "Lovely Celia" and in an aria from "Aida." Mr. Schorr was at his best in "The Evening Star" and an encore "Sing Me a Song" by Sidney Homer. Mrs. Townsend's recitals always bring out capacity audiences.

Mr. Alfaro, minister from Panama, and Mme. Alfaro entertained at a private musicale in the Panamanian Legation on Saturday night, Dec. 11, when the solo artist was Alfred de Saint Malo, a Panamanian, and the winner of the first prize at the Paris Conservatory. Mr. de Saint Malo, still in his twenties, displayed a rare gift of bowing and a sure technic. His program included a Saint-Saëns Concerto, and works by de Falla, Sarasate and Henri Eccles. Gregory Ashman was a splendid accompanist. This was Mr. de Saint Malo's first appearance in recital in this country.

Henri Smidt-Gregor, composer-pianist, gave his delightful lecture-recital on "The Dance Form as Inspiration of Classical and Modern Music," at the Wilson Normal School on Dec. 16.

Ernest Davis Appears as Utica Soloist

UTICA, N. Y., Dec. 18.—Ernest Davis, tenor, was featured soloist at the Tuesday night event which formally opened the Olympic Theater to concert events, on Dec. 14, under the auspices of the Haydn Male Chorus. Mr. Davis made an excellent impression, singing with a varied artistry which illumined each number he essayed according to its own light. A group of German songs, a number in Welsh and "Celeste Aida" were the favorites, although specification was difficult. John G. Thomas led the group singers, who gave a thoroughly satisfying account of themselves.

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SURVEY OF EUROPEAN ACTIVITIES



Première of Doret's Allegory, "Nettle Weaver," and Revival of Chabrier Opera Are on Paris List

PARIS, Dec. 5.—Two novelties have graced the boards of the Paris opera theaters in the last weeks. Of first interest was the world première of Gustave Doret's opera, "La Tisseuse d'Orties" ("The Nettle Weaver"), beautifully mounted at the Opéra-Comique. Both composer and librettist are noted in their native Switzerland.

The story by René Morax, who will be remembered as the poet of Honegger's "Le Roi David" text, is a sombre one of symbolic leanings. *Lionel*, King of an imaginary country in the period of the Renaissance, is cruel and depraved. The King is driven by a storm to take refuge on the mountain. Here he encounters the mysterious Weaver of Nettles, a woman who has a supernatural power in turning him toward good. For the first time real love wakes in the King's heart. However, she refuses him, telling him that he has not yet atoned.

The jealous *Régine*, the King's mistress, who is ambitious to become ruler, hears of his attraction to the stranger. She plots to have him assassinated. Again the Weaver appears to the King, this time by the bedside of his mother, who has just died. Again she gently repulses him, bidding him aspire to the ideal.

The climax of the opera comes when the King's subjects, long oppressed, rise and drive him from the throne. He is deserted by *Régine* and all his court, and awaits death on the gallows. Then the Weaver makes her belated appearance, and, moved by his genuine agony and repentance, draws him away with her to the country of the ideal. This latter part of the opera rises to heights both musical and dramatic.

Mystic in conception and yet effective dramatically, this work has been set in a skillful musical frame, the orchestration showing originality. The score is modern in outer dress, but it utilizes a system of leading motives for the King, the Weaver and her unselfish love. Excellent were Lapelletrie as the King; and Mme. Croiza, the Weaver. Wolff conducted well.

Chabrier Work Revived

PARIS, Dec. 5.—At the Opéra there has been an elaborate revival of "Gwendoline," the two-act opera of Emmanuel Chabrier. The libretto is by Catulle Mendès. The solo parts were assigned to Marthe Nespoulous, as *Gwendoline*; M. Rouard as *Harald*, the Saxon; and Edward Raimbaud, as *Armel*, the father of *Gwendoline*.

The staging was excellent and the performance one of the best of this season's offerings. The work was written some forty years ago, and this was the twenty-sixth performance. The work shows Chabrier in a decidedly lyric mood. Many passages are of singular beauty.

Harald, with his tribe of Anglo-Saxon warriors, enters a Brittany fishing village and demands as hostage *Gwendoline*, daughter of the head of the village. She is at first furious at being held captive, but secretly loves the bold Saxon and entices him with her simple artifices, until she tames him into using her spinning wheel. This is an opportunity for a love duet of great beauty, each in turn spinning. The warriors enter and are amazed at the capture of their chief by a maiden's wiles. The Saxon demands her hand in marriage, and her father consents.

The second act opens with the wedding ceremonies and the chorus of bridesmaids. The father blesses the couple, slyly handing a dagger to *Gwendoline*, demanding that she stab her husband. The lovers are left alone. Soon the fishermen attack the drunken soldiers, utterly defeating them. In the battle *Harald* is mortally wounded. *Armel* cries aloud in victory, but is grief-stricken as he sees *Gwendoline* stab herself with the dagger he had given her. She dies in her lover's arms.

The music is melodic, decidedly sweet, and beautifully orchestrated. Chabrier rises to the climax of the battle in vigorous brutal music, but one carries away a dominance of lyricism.

GERTRUDE ROSS.

The orchestras have given several additional first hearings. At the Concerts Pasdeloup there were heard some symphonic pieces composed by Paul Ladmirault for the film "La Brière." This composer is soon to be represented at the Opéra by a ballet, "La Princesse de Koridwen." Rhené-Baton showed in the best light this clearly-scored incidental music, which utilizes in some cases folk-themes. The several sections are entitled, "Paysage triste," "Idylle dans le soir," "Printemps," "Foire d'Herbignac" and "Légende."

Another first hearing was of Two Poems for voice and orchestra by Bertelin, given by the Colonne forces. They were sung by Roger Bourdin, of the Opéra-Comique. "Ici chantait un clair Ruisseau" is a recitative with accompaniment delicately depicting the flowing stream, and "Le guerrier aux Ajones" develops a more militant theme.

Finally, at the Société des Concerts, a first hearing of Max d'Ollone's "Romanchels," for violin and orchestra—a somewhat virtuosic modern-style work which gave opportunities to the soloist, M. Goldberg, an American artist.

Respighi's Concerto for Piano was announced by the Colonne forces, but omitted at the last moment, in another recent concert. A classical list was substituted. Gabriel Pierné directed the "Symphonie Fantastique," of Berlioz. Mme. Ritter-Ciampi won applause in a scene from "Marie-Madeleine," of Mas-

senet, and the air from "Enlèvement au Sérail."

With Lamoureux men, Paul Paray directed the First Symphony of Beethoven and "La Péri" of Dukas. Magdalena Tagliaferro, pianist, was heard in a Concerto of Bach, in Franck's "Djinns."

Americans Among Recitalists

A young American pianist, from Pittsburgh, Norman Frauenheim, in the Salle des Agriculteurs, showed a solid technic in the six preludes and fugues by Bach.

Recent recitals of interest were given by Yvonne Gall, operatic soprano, and by M. Horszowski, the remarkable young pianist. Samuel Dushkin played the Debussy Sonata, among other works, in a violin list. Marguerite Morgan, pianist, and Frances Morgan, violinist, gave a light program of "semi-jazz" numbers by Gaston Wiener and others. The artists are Americans.

Notable collaborators were found in Albert Roussel and Louis Hubert, the composers, who played accompaniments for their own works as sung by Sarah Fischer, a Canadian soprano, in a recent Gaveau recital.

Harry Mayer, a young pianist from Philadelphia, was heard in a successful recital at the Salle Pleyel, in a list ranging from Bach to Stravinsky.

In the old Paris Conservatoire, Marguerite Nielka, English dramatic soprano, and Wanda Landowska, with a small orchestra conducted by Ernest Géoris, presented a program of seventeenth and eighteenth century music beautifully. This is the first of a series of fine recitals.

Sofia del Campo, a coloratura soprano from Spain, gave a recent recital, winning tributes for her virtuosity.

Atonal Ways are Trod by Orpheus in Krenek Opera



Ernst Krenek

BERLIN, Dec. 2.—The world-première of a new opera by Ernst Krenek, "Orpheus and Eurydice," given in the Cassel State Theater on Nov. 27, added another to the surprisingly long list of works inspired in the last years by the old Greek saga.

It is a long cry from Gluck to the new atonal school. The reworking of the theme by the painter-poet Kokoschka leaves very little of the original myth. In general, it may be said that the collaborators have not improved upon it. Their version has highly problematic "modern" tendencies, exhibiting a bold intention to "reform" the modern opera. These "reforms," needless to say, are toward the poignant and ugly, rather than the blamelessly lyrical.

The libretto of this "Orpheus" is almost unintelligible. In the first scene *Eurydice* sits in her garden, *Orpheus* enters from the street and both hold a long colloquy about their love. *Three Furies* appear to fetch the heroine for a seven-years' stay in the underworld. *Psyche* tries to save her, but is overpowered. The lovers eat an evening meal together and then *Eurydice* dies.

The second act reveals the black underworld, lighted only by torches. *Orpheus*, led by *Psyche*, arrives to seek his spouse among the shadows. No sooner has he regained her, when he doubts her fidelity and in a rage kills her, as the ship on which they are to journey to the upper world appears. In the third act, *Orpheus* goes mad, his song no longer moves the multitudes and they hang him.

Astral Bodies Appear

The climax of the work is very singular. The astral bodies of *Orpheus* and *Eurydice* appear. She is charged to avenge her wrongs, and crawls whimpering on the ground as *Orpheus*' shade performs a grotesque dance. She shows him her mangled body and strangles him. *Psyche* reappears and sings a hymn to the sun, surrounded by flower-crowned maidens and boys. The moral seems to be: "Behind love there lurks hate, even in death."

This is strangely mated to the music of Krenek, the young Czech composer, who is still in his twenties, but who has a surprising quantity of work behind him. His best métier is the field of chamber music and chamber orchestra. Here he has striven to revive the older forms, such as the concerto grosso, with atonal elements supplementing the old, formal polyphony.

In this work he has carried on the principles revealed in his earlier brief operas, "Zwingburg" and "Sprung über den Schatten." There are introductions of lighter elements amid much that is dissonant, but almost no emotional warmth, despite the fact that the subjects which he chooses for his short operas are usually of symbolic and mystic trend.

Score by Frederick the Great Auctioned



Reproduced from Berlin "Tageblatt"

Manuscript Score for a Flute Sonata by Frederick the Great, Recently Offered for Sale in Berlin

BERLIN, Dec. 3.—One of the novel art treasures recently displayed for sale by a local dealer in antiquities was a manuscript score by no less a personage than Frederick the Great. This ruler, as is well known, was a patron of music, an admirer of J. S. Bach, and himself a prolific composer.

Frederick's most ambitious works were an Overture for "Galatea ed Acide," incidental music for Lessing's "Minna," portions of an opera, "Il Re Pastore" and arias for other stage works. He himself wrote the libretto for an opera by Graun, "Coriolano." But his favorite form of composition was for the flute, which, as well as the organ and clavier, he played. Spitta edited about 120 compositions by Frederick, which were published in a German edition in 1889.

The work recently exhibited was a part of a Flute Sonata in B Flat, with

a figured bass for cembalo. The date assigned to the work is between 1735 and 1740. The manuscript contains the inscription: "Solo per il Flauto di Federico." It comes from a collection made by Wilhelm Heyer in Cologne.

London Sees New Berners Ballet

LONDON, Dec. 1.—The Diaghilev Ballet on Nov. 13 began a short autumn season, probably of a month, at the Lyceum Theater. A feature was a new English ballet, "The Triumph of Neptune," with music by Lord Berners, on a scenario of Sacheverell Sitwell. The choreography of the new piece, which is described as "An English Pantomime in twelve Tableaux," is by Balanchin. Scenery and costumes have been assembled by B. Pollock from old English sources. There was a full symphonic orchestra, conducted by Henri Defosse.

❖ NEWS FROM CONTINENTAL CENTERS



New Plan to Finance Salzburg Festival

VIENNA, Dec. 15.—Local newspapers announce a new project for the carrying on of the Salzburg Festival, which this year incurred a considerable deficit. Though no decision has yet been made, the plan looks toward a widening of the plan to make it a national affair, with branch festivals in Gratz, Innsbruck and Klagenfurt. The direction would be under the managements of the Vienna State Opera and Burgtheater, and the programs would be extended to include festival concerts and other events. In this case, there would probably be less emphasis on the dramatic spectacles under Max Reinhardt.

Uproar Greets Première of Bartók Pantomime

COLOGNE, Dec. 1.—The first performance anywhere in a stage version of Béla Bartók's dance pantomime, "The Wonderful Mandarin," at the Cologne Opera, was recently the occasion of a noisy uproar. The opposition may have been owing to a clique, or to political considerations, but it was doubtless in some measure due to the content of the work.



Béla Bartók

The one-act pantomime is by Melchior Lengyel, the Hungarian playwright. It tells a satiric story of an amorous Mandarin who overcomes unusual obstacles in order to win the favors of a beauty. He is successively strangled, stabbed and hanged by her retainers, but each time returns to life miraculously. Finally he is claimed by Death as he embraces her.

An Ironic Commentary

This story is not without its humors, and may even contain an ironic commentary on the life of man, but the local audience thought it was being hoaxed. Consequently, there was an orgy of hisses and whistling for minutes after the conclusion—quite the noisiest uproar ever heard in the Cologne Opera. The adherents of the composer, in turn, strove to gain the upper hand, and at last secured an opportunity for him to make a bow.

Nevertheless, the protests were so strong that the Chief Bürgermeister, Dr. Adenauer, gave instructions for the work to be withdrawn from the repertoire after the first performance.

This is somewhat of a pity, as Bartók's music is, like most of his productions, undoubtedly sincere and wrought with great care. It may be admitted that he has hardly succeeded in raising the farcical book to a philosophical plane. His strongly atonal music has many complex beauties and refined orchestral details, but makes in the end for weariness. In the long run, it is a question of audiences, and this is undoubtedly music for the few. Furthermore, the racial humor of the work unfits it for popular appreciation in Germany.

Much care was lavished on the production by Eugen Szenkar, the general music director, who conducted in satisfying style, and by the stage director, Hans Strobach. The performance was colorful and carefully worked out.

Cherubini's "Pistacchio" Follows Close on "Cardillac" in Dresden Opera Premières



Photo by Ursula Richter, Dresden

A SCENE FROM "CARDILLAC"

Paul Hindemith's New Opera Recently Had Its World Première in Dresden, as Previously Reported by "Musical America." The Scene Shows Robert Burg as the Goldsmith, "Cardillac" (Left), in Alarm, When the "King" Visits His Workshop. He Fears He Will Have to Part With One of His Treasures

DRESDEN, Dec. 3.—The relative failure of Paul Hindemith's opera, "Cardillac," to justify extravagant expectations has not hindered the Dresden State Opera from going on with its calendar of novelties. The distinguished audience of critics from many parts of Germany went away with the impression that Hindemith is not, in his present development, an opera composer.

Hindemith, in brief, has written vocal chamber music—but in a very singular form. His doctrine of "linear" counterpoint—each line pursuing its way without regard to the other—is curiously joined with an insistence upon set forms. Characters are often on the stage long times without singing. During a love scene two flutes have a duet for some minutes. The total impression is of lack of synchronization between stage and orchestra. This is not opera—but something very curious indeed and his insistence on reviving the set forms of older instrumental music is a mistake in lyric drama. But the intendent of the opera house, Dr. Reuker, gave a second novelty in the old opera, "Don Pistacchio, or the Fiance of Three" by Cherubini closely following

Huge Projects for Vienna

VIENNA, Dec. 4.—A plan is on foot to build for the coming Beethoven Anniversary Festival next spring a great concert hall, to hold 4000 performers and 10,000 auditors. Whether this will be realized, in view of the somewhat difficult financial situation in Austria, is problematic. Another project announced is for a great choral festival in 1928, for which it is expected singers will gather here from many parts of the world, under the leadership of the Ost-märkischer Sängerbund.

Munich Gives "Forza" in New Version

MUNICH, Dec. 4.—A novelty for the Munich Opera was the first production of Franz Werfel's new German version

this event. The work had its première at Venice in 1783.

This novelty was thus revived after more than a century of neglect. The score was secured with some difficulty, after an appeal through diplomatic channels to the United States government, the only available copy being in the Congressional Library in America.

"Don Pistacchio" is a typical buffo work of the period. Its involved plot of misunderstandings and intrigues, in which a philandering nobleman is the central character, hardly needs rehearsing in detail. The musical style is antiquated, but there shines forth the genius of Cherubini. The composer's mastery of dramatic expression, his originality in invention and seriousness of purpose are everywhere evident. For his period, Cherubini had an almost modern interest in orchestral writing, while discarding the artificial ornaments of the earlier Italian school.

The opera presents somewhat the same difficulties as Mozart in the staging, and the first performance did not realize all the dramatic possibilities of the opera. The work was received with friendliness by the audience. Particular applause was given the principal singers, Staegemann and Ermold, and Mmes. Kolniak and Roehler.

of "La Forza del Destino" by Verdi. The melodic quality of the score conducted to a favorable reception. Certain weaknesses in the music and action were made negligible by the magnetic conducting of Böhm, and the acceptable singing of Mme. Hüni-Mihacsek as Leonore and Heinrich Rehkemper as Carlos.

Concertgebouw to Play at Swiss Meeting

AMSTERDAM, Dec. 12.—The Concertgebouw Orchestra, under Willem Mengelberg, will play at Geneva next spring during the International Exposition of Music. This event will include historical exhibits, as well as a display of instruments from all parts of the world. The dates announced for the fair are May 21 to June 6.

French Art Prize Awarded to Writers on Music

PARIS, Dec. 7.—The Academy of Fine Arts has this year divided the Bordin Prize of 3000 francs between two writers on the subject of music. The winners are Henry Expert, for "The Master Musicians of the French Renaissance," and Julien Tiersot, for "Music in the Comedies of Molière." Both are well-known figures in French music. Expert, who was born in 1863, founded the Society for Musical Study and Classic Concerts and has won a reputation as a teacher and writer. Tiersot, who is about seventy years of age, was a pupil of Franck and has been assistant librarian of the Conservatoire. He won the Bordin Prize once previously—in 1885, for his "History of the Popular Song in France." He has also been active as composer.

De Falla's New Clavécin Concerto Has Barcelona Première

BARCELONA, Dec. 1.—A feature in the second concert of the Chamber Music Association was the première of Manuel de Falla's new concerto for clavichord, in a program wholly of that composer's works. Wanda Landowska played the work with a small ensemble, under the direction of de Falla. It is a very original score, delicate in its scoring, and with a last movement of much spirit. Despite the distinguished collaborator, the performance was not an ideal one. The composer had a pronounced ovation. The list included also an excerpt from "Le Tricorne," "Night in the Gardens of Spain," and "El Retablo."

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New "Carmen" Dances to Native Fandango

THE fickle *Carmen*, having lately been much revised dramatically by the Moscow Musical Studio, is now undergoing a Hispanic reincarnation. A version of the story has been the subject for a new musical score by Ernesto Halffter, the young Spanish composer, one of whose works was recently played in New York by the Flonzaley Quartet. Writing in the *Christian Science Monitor* of the new music which this twenty-one-year-old creator has contributed for the Mérimée story, G. Jean-Aubry says in part:

"To write 'Carmen' after Bizet might appear as mere presumption, if Halffter had ever thought of excelling him rather than producing something different, and, in particular, something more truly Spanish.

"Besides, it is not an opera that Halffter has just completed; it is a voluminous score for the film, based on Prosper Mérimée's novel, and recently produced by a French company.

"The rapidity of action of the cinema, its possibility of being more easily authentic, its material resources, have made it possible to show 'Carmen' as a film which has, at least, the dual interest of having been filmed in the actual Spanish surroundings of the novel and of following, so to speak, the plot and setting, step by step. Halffter was asked for no less than three hours of music in order to accompany the film. He produced a score, similar in length to that of 'Tristan,' which, together with the film, was shortened by a third when finally arranged.

"This musical work for the cinema has just been performed in Paris, and will soon be heard in Brussels, Rome, Berlin, London and many other places with the heroine personified by Raquel Meller.

Has Rapid Race

"Up to the present, I have heard only the piano score, played by Halffter himself and necessarily with the right accent in the rhythms and melodies. I do not know how this work will be received in picture houses, but I have no doubt that the two suites the composer has decided to arrange for the concert hall will meet with the approval of musicians, owing to the variety of color, rhythmical richness and solidity of construction.

"Although a few influences can be traced in it, namely, those of de Falla (which is not surprising), of Debussy—particularly in the great love scene—and even sometimes a suspicion of Wagnerism, all this is treated with a really brisk vitality, possessing merit and attractiveness, and all the more because it is never allowed to descend to banality or get out of control.

"The Preamble, the Escape of Don José, the Evocation of the Sierra Morena, the Factory at Seville, the Reverie, the Meeting between *Carmen* and Don José, the Seguidilla, the Symphony picturing the Spanish gypsy quarter, of such a particularly exquisite musical atmosphere, and even the passing of *Carmen*, all breathe ease, sure craftsmanship and orchestral ability quite surprising in a young man of twenty-one—and are also interesting in themselves apart from any consideration of age.

"The lively, ingenious and effective

manner in which Halffter has used, for instance, the famous theme of the 'Contrabandista' of Manuel Garcia, and the folk tune of the 'Vito' in his score, with such skill and variety, is in itself a rare kind of musical entertainment in these days.

Stage Version Planned

"The young composer is contemplating transforming the score written for the cinema into one for the stage, the libretto of which, according to Mérimée's text, would be drawn up as a series of rapid scenes, according to a scenic conception nearer to that of 'Boris Godounoff' than that of Meilhac and Halévy, the librettists of Bizet. Personally, I do not regard this as a reckless attempt; the musical interest of Halffter's work in general cannot be denied, for besides the new 'Carmen,' I have proof of his talent in the two 'Chansons' for voice, flute, bassoon and harpsichord, which are a graceful homage to Scarlatti, and in a 'Sinfonietta' for thirty instruments, constructed on the classical model, in which the teachings of Bach, Mozart and Scarlatti are summarized, and which shows with an

amazing certainty all the virtues of youth, phantasy, courage, wit, good humor, 'joie de vivre,' all according to the strictest and the best traditions of the classics.

"Halffter's sense of humor, dexterity and fine technical equipment are also shown in two 'Portraits' for piano and orchestra, entitled 'Maurice Ravel' and 'Manuel de Falla,' the latter of which is not yet quite ready. Halffter, who has for his master the most devoted and well-merited admiration, said to me: 'This "Portrait" gives me a great deal of trouble; I know him too well.'

"Charming Malice"

"But 'Ravel' has been completed and the composer of 'Jeux d'eau' has heard his 'Portrait' and declared himself delighted. In fact, it would not be possible to compose a work which introduces themes recalling the Pavane pour une Infante défunte, the 'Jeux d'eau,' the 'Vallée des cloches,' the Sonatine, and the manners, expression, and, so to speak, even the gestures of the French composer, with more grace, charming malice and ingenuity."

PROVIDENCE CLUBS HAVE

Resident Musicians Record Activity in Programs of Diversified Interest and Much General Merit

PROVIDENCE, R. I., Dec. 18.—This has been a month of unusual activity in leading musical circles.

The Chaminade Club, of which Mrs. George H. Lomas is president, observed Federation Day in Froebel Hall. Emily Roosevelt, soprano, an artist of the National Federation of Music Clubs and of the Schubert Club of Stamford, Conn., sang. She was accompanied by Lois Birchard Hedner. Both these artists came to Providence through the instrumentality of Mrs. George Hail, president of the Plymouth district of the National Federation of Music Clubs and a former president of the Rhode Island Federation of Music Clubs. Miss Roosevelt interpreted old and modern Italian arias with artistry. She also sang songs by Schubert, Reger and Marx with charm.

An outstanding event among clubs was the December meeting of the Chopin Club in the ball room of the Providence-Biltmore. This was characterized as an "artists' program." The artists were Frank Sheridan, pianist of New York, and Marion Lovell, Providence soprano. Mr. Sheridan played a group of seventeenth century selections and numbers by Schumann, Daniel Gregory, Mason,

MONTH OF SPECIAL ECLAT

Griffes, MacDowell and Chopin. He revealed a sure command of technic and a brilliant style. Miss Lovell was in fine voice and sang, with charming effect, "Le Moulin," "Fiocca la Neve" by Cimara; "In The Yellow Duck" by Horsman, and Mozart's "Alleluiah." Beatrice Warden Roberts, of Providence, played admirable accompaniments.

The University Glee Club of Providence, with a personnel made up of more than 100 alumni of colleges in New England and farther afield, gave the first concert of its sixteenth season in Memorial Hall of the Rhode Island School of Design, on the night of Dec. 10. A large and representative audience was present. Berrick Schloss, director of the club, conducted. Sue Harvard, soprano of Boston was the soloist. Her accompanist was Ethel Watson Usher of Boston. Earl P. Perkins of Providence was accompanist for the club. The program brought "The Lord is a Man of War," from Handel's "Israel in Egypt;" folk-songs of different nations, and Christmas carols, three of which were arranged by Hugh F. MacColl of Providence, a member of the club. Miss Harvard's chief number was an aria from Catalani's "La Wally," in which she revealed a voice of beautiful quality and wide range. She sang also French and American songs.

N. BISSEL PETTIS.

Toledo Eurydice Club Gives First Performance of Season

TOLEDO, OHIO, Dec. 18.—The Eurydice Club opened its season with a delightful concert given in the Coliseum. The assisting artist was Douglas Stanbury.

The women's chorus, conducted by Zella Sand, wore Colonial dress. An orchestra with Harold Harder at the piano accompanied the choir. Memorable among the club's contributions were Tosti's "Good-bye," Parlow's "Amaryllis" and such old favorites as "Hope in the Lord," Handel; "To a Wild Rose," MacDowell, and "The Lost Chord." Mrs. Sand was very successful in bringing out good results. A French gavotte, danced to "La Cinqtaine," Gabriel-Marie, by Helen Miller and Mary Margaret Coyle drew much applause.

H. M. M.

Calberg Plays in San Francisco

SAN FRANCISCO, Dec. 18.—Elwyn Calberg, pianist, gave an interesting program in the St. Francis Hotel ballroom under the management of Ida Gregory Scott. The program contained numbers by Brahms, Schumann, Chopin, Ravel, Ibert, Rhené-Baton, Granados, Albeniz, Scriabin, Rachmaninoff, Dohnanyi and Liszt-Busoni. Mr. Calberg did his best work in "La Campanella." Scriabin's "Poème" in F Sharp Minor and the Polka by Rachmaninoff were among the best of other numbers, although Mr. Calberg's tendencies are toward the brilliant rather than the emotional.

M. M. F.

Curtis Pupils Active in Many Ways

PHILADELPHIA, Dec. 18.—Casper Reedon of Schenectady, N. Y., a second year

Isadora Duncan's House in Neuilly Sold

PARIS, Dec. 13.—Isadora Duncan's villa in Neuilly was sold to satisfy debts of the dancer recently. It brought 310,000 francs at auction. Mme. Duncan bought the house in 1908 from the painter Gervex. It had an unusual feature in that this artist built it with a huge studio so that he could paint there a gigantic picture of the coronation of Czar Nicholas II. During her residence here just before the war Mme. Duncan gave many brilliant fêtes and dancing programs there. During the war she gave the villa for the use of the government in housing children of French soldiers.

KOCHANSKI IS APPLAUDED IN SALT LAKE CITY DEBUT

Violinist Greeted by Large Audience—Manhattan Opera Company and Ballet Give Performances

SALT LAKE CITY, Dec. 18.—One of the most praiseworthy concerts as yet offered this season under the auspices of the Musical Arts Society, was that of Paul Kochanski, violinist. This was Mr. Kochanski's first appearance here. Unusual enthusiasm greeted him in the West Side High School Auditorium. Perfect mastery of his instrument and sensitive transitions from one mood to another held the audience with admiration. The accompanist, Pierre Luboshutz, was also greatly appreciated.

The Manhattan Opera Company, accompanied by the Pavley-Oukrainsky ballet, appeared in this city on two days to the delight of all who heard them. "Namiko San," with Tamaki Miura, and "Pagliacci," with Orville Harrold as a dramatic and convincing *Canio*, were presented.

The recent concert given by the orchestra of the McCune School of Music and Art in the assembly hall, under the direction of Frank Asper, proved admirable. The program showed painstaking rehearsal and conscientious direction. The Chaminade Chorus, directed by Anthony C. Lund, who is the director of the Mormon Tabernacle Choir, assisted with a splendid rendition of Grieg's "Autumn Storms."

A piano program of unusual interest, was given recently by the pupils of Thomas Giles, head of the music department of the University of Utah, in his studio.

The Overture to "Die Meistersinger" was played for the first time on the Tabernacle organ at a noon-day recital given for the especial benefit of tourists, by Alexander Schreiner. Another time Mr. Schreiner played the "Tannhäuser" Overture, which had never before been given on this organ.

VIOLA BROWNING HYDE.

Chamlee and Miller Charm Fort Wayne

FORT WAYNE, IND., Dec. 18.—Mario Chamlee, tenor, and Ruth Miller, soprano, pleased an immense audience in a joint program given in the Shrine Auditorium recently. Mr. Chamlee was in excellent voice. Particularly enjoyed were "La Réve" from "Manon," and Kreisler's "Old Refrain," which was repeated. "Moon Marketing" by Mr. Weaver, the accompanist, was also much applauded. Miss Miller was heard in English songs, followed by "Una voce poco fa" from "Il Barbiere di Siviglia," which she interpreted brilliantly. The program closed with the St. Sulpice Scene from "Manon," presented in costume.

C. V. C.

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CHICAGO MUSICAL COLLEGE

Pearl Walker-Yoder, Arlene Durkee, Robert Malone and George Give, pupils of Herbert Witherspoon, sang together in the Christmas cantata, "The Christ Child," presented by the Central Michigan Normal School, at Mount Pleasant, Mich., Tuesday and Wednesday evenings. Jane Alfson sang and played at Station WHT on Dec. 11; Virginia Alfson was heard on the same program. Frances Stodola sang recently at the Council of Jewish Women. Lucille Meusel, soprano, has been heard in the Lawrence Memorial Chapel, Appleton, Wis., accompanied by Helen Wolvertson.

AMERICAN CONSERVATORY

Walton Pyre presented his students in a four-act play "Papa's Dilemma," in Kimball Hall this afternoon. Harold Cobb has been awarded first place in the final organ contest of the Society of American Musicians for an appearance with the Chicago Symphony. The Gamma Chapter of the Sigma Alpha Iota fraternity gave its annual organ concert on Tuesday evening in the Englewood Methodist Church. Ruth Crawford, who won a Juilliard Musical Foundation Scholarship in composition for this year, has been appointed a non-resident member of the advisory board of the New Music Society of California. Adelaide Jones, soprano, and Pauline Peebles, pianist, gave the regular Sunday afternoon program over Station WGN on Dec. 12.

Christmas Carols Head Cincinnati Holiday Music

CINCINNATI, Dec. 18.—The Cincinnati College of Music gave a concert of Christmas carols, which was well attended, on Dec. 12. It was conducted by Sarah Cline, who proved an able leader. Mrs. Adolf Hahn, associate director of the local College of Music, has prevailed upon Ilse Huebner to return from a series of out-of-town en-

gagements in time to give the musical improvisation which she has arranged for "The Palace Made by Music." Elsa Marshall Cox will read the poem, and Miss Huebner will accompany on the piano. Doris Ferdon, talented twelve-year-old pupil of Miss Forbes, gave an ambitious program at the Mount Healthy School on Dec. 17. Ruth Morris, violinist of the Cincinnati College of Music faculty, was to play Sarasate's "Zigeunerweisen" at a concert to be given with Frank Simon of Middleton, in Lebanon on Dec. 15. P. W.

MEMPHIS PUBLIC LIKES RECITAL AND OPERA FARE

Cecilia Hansen, Glenn Drake and Chaliapin's Company Give Performances—Music in Hospitals

MEMPHIS, TENN., Dec. 18.—Cecilia Hansen, violinist, and Glenn Drake, tenor, were recently presented in joint recital by the Beethoven Club in the Auditorium. A large audience gave the artists an enthusiastic welcome. Miss Hansen's numbers included Vitali's Chaconne; the Beethoven-Kreisler Rondino; "Melodie," the Gluck-Kreisler; the Pugnani-Kreisler Präludium and Allegro; and a group by Cyril Scott, Godowsky and Popper, in various arrangements. Boris Zakharoff accompanied Miss Hansen.

Glenn Drake's list was made up of works by Bononcini, Scarlatti, Durante, Bridge, Rachmaninoff, Paladilhe, Chadwick, Chaminade, Mana Zucca, Merikanto and Dickson. Bernard Helfrich accompanied Mr. Drake.

Both artists were recalled many times. On Dec. 10, Feodor Chaliapin and his company presented "The Barber of Seville" in the large hall of the Auditorium, which was well filled. Mr. Chaliapin sang the rôle of Don Basilio; Elvira de Hidalgo was Rosina; Giorgio Durando, Figaro; Joseph Bobrovich, the Count. Other members of the cast were Giacomo Lucchini and Anna Lisetzky.

A group of musicians from the Beethoven Club entertained patients in St. Joseph's Hospital on Dec. 11, following the club's plan to take music to hospitals. The program was given by Mrs. Lyman Fulk, Mrs. T. C. Barnes, Dr. George L. Powers, Hurd Hudson, Mrs. J. Ryan. BABETTE M. BECKER.

Soprano and Organist Dedicate Music Room of Wilmette Resident

CHICAGO, Dec. 18.—Isabel Richardson Molter, soprano, and William Lester, organist, were heard recently in joint recital at the new home of Axel Lonnquist, Wilmette. The occasion was the dedication of the music room and organ. Mrs. Molter, accompanied by Harold Molter, sang arias from "Lohengrin" and "Messiah," as well as numerous songs. Mr. Lester played Hugh Ware's "Heroic" Overture and other compositions, including his own "In Indian Summer."

Mojica Invited to Sing in Coast Operas

CHICAGO, Dec. 18.—José Mojica, tenor of the Chicago and Ravinia opera companies, has been invited by Gaetano Merola to sing with the San Francisco and Los Angeles companies next fall. Mr. Mojica was with these companies two seasons ago, and had to forego a return engagement last fall on account of other contracts.

Melius Under MacMillen Management

CHICAGO, Dec. 18.—Luella Melius, soprano, announces that she is under the exclusive management of Samuel MacMillen. Mme. Melius, besides making her second appearance of the season here this month, has recently fulfilled three engagements in her native State of Wisconsin.

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Activities in Concert

Await Florence Macbeth After Period of Opera



Florence Macbeth

Just completing a long and arduous concert tour, extending from the Gulf to the Northwestern States, Florence Macbeth has again rejoined the Chicago Civic Opera Company for her annual appearances in some of the rôles with which her name has become associated.

In addition to the usual *Rosinas*, *Gildas* and *Lucias*, the company is presenting Miss Macbeth in some revivals, notably "La Sonnambula" and "L'Elisir d'Amore." These will be crowded into a short space of time for Miss Macbeth has an unusually heavy concert list which must be taken up immediately after the turn of the year.

Miss Macbeth's concert clientèle is by no means confined to the Middle West, where by her operatic achievements she has won recognition. After a series of concerts in South Dakota, Minnesota, Iowa and Michigan, she makes her way to the South through Texas and Alabama to Florida, stopping at Houston, Dallas, Dennison and Mobile, before appearances in Miami, St. Petersburg, Lakeland and Tallahassee.

Owing to the demands of her admirers throughout the country, Miss Macbeth has not scheduled a recital in New York this season, so that her Brooklyn appearance with the Philomela Club in April will be the only opportunity Gotham's music lovers will have to hear her. She promises, however, to give New York full consideration next season.

Mulfinger Returns to Chicago from Tour

CHICAGO, Dec. 18.—George Mulfinger, pianist, has returned to Chicago after making recital appearances in Meadville and Erie, Pa.; Tiffin, Ohio, and at Alma College, Alma, Mich. After the holidays, Mr. Mulfinger plays in Kansas City, Birmingham and other cities. While in Chicago, Mr. Mulfinger, formerly a pupil of Emil Sauer, is accepting a limited number of pupils, by appointment.

Two Sametini Pupils Are Heard

CHICAGO, Dec. 18.—Among the pupils of Léon Sametini at the Chicago Musical College who have made concert appearances recently, are Raphael Spiro, heard in Kimball Hall, and Rudolph Rainers, playing in the same place on another date.

Wichita Programs Are Pleasurable

WICHITA, KAN., Dec. 18.—Otto L. Fischer, head of the piano department of the University of Wichita, gave a piano recital before the Hypatia Junior Club at the residence of Dorothy Roth, on Dec. 13. The program included compositions of Chopin, Debussy, Ravel, Saint-Saëns and others. A concert in which more than 100 advanced students

of the Wichita College of Music and Dramatic Art took part was given on a Sunday afternoon in the College auditorium. The program included concerted numbers for two pianos, piano solos, violin and organ numbers, choral and orchestral pieces. A program by members of the faculty of the Friends' University School of Music was given on Dec. 13 in the auditorium. Roy Campbell, dean of the school, sang tenor solos. Margaret Joy, pianist, contributed numbers by Dohnanyi, Brahms and Cyril Scott. Duff Middleton, violinist, played the Schubert-Wilhelmj Ave Maria and MacDowell's "To a Wild Rose." Doris Thompson sang, and Susie Ballinger Newman played a Liszt rhapsody. Mrs. Roy Campbell was the accompanist. J. L. K.

SYRACUSE RECITAL EVENTS BRING CELEBRATED ARTISTS

Sylvia Lent Heard with Liederkrantz—Kurenko Gives Recital—English Singers in Morning Series

SYRACUSE, Dec. 18.—The Syracuse Liederkrantz, Philip Heldmann, president, gave its annual concert at the Wieting on Dec. 12, in the presence of a large and enthusiastic audience. The chorus showed careful training under the direction of Albert Kuenzlen. The numbers were well chosen and admirably presented. The soloists were Sylvia Lent, violinist, and Helen Butler Blanding, soprano. Miss Lent won much applause for her very skillful performance; and the vocal numbers were also loudly applauded.

Maria Kurenko, soprano, delighted a large audience at the Mizpah Auditorium on Dec. 7, when presented by the recital commission of the First Baptist Church.

The Morning Musicals, Inc., paid tribute to the late Morton Adkins at its recital on Dec. 8, when the program contained his name, bordered with black. Longfellow's "The Arrow and the Song" was sung as a memorial number. Mr. Adkins was to have appeared on this program. A feature of the morning was the ensemble for celesta and string quartet, with Goldie Andrews Snyder playing the celesta.

The evening concert given by the English Singers under the auspices of the same club was one of the outstanding musical events of the first half of the season.

Prince Alexis Obolensky, bass, was the soloist with the Syracuse Symphony at its noon concert, Dec. 4.

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Chamber Works Are Given Impetus by American Society

By SYDNEY DALTON

THE Society for the Publication of American Music is undoubtedly doing something for the native composer that cannot be measured either in dollars and cents or in immediate return. The skeptic may regard its work as something in the way of a subsidy for composers who might be unable to get their brain children before the public in any other way. That, however, would be a prejudiced viewpoint. As a matter of fact, those whose works have been chosen are composers well known to the profession and, in some cases, well known to the public. But quality, particularly in chamber and orchestral music, and popularity do not always walk hand in hand; and if publishers, even the most particular among them, were to let their altruism get the better of their judgment they would soon have to close their doors.

The 1925-1926 Contributions of the Society such works as David Stanley Smith's Sonata for piano and oboe, or Frederick Jacobi's String Quartet on Indian themes, the two compositions selected by the Society for publication, following the season of 1925-1926, should have remained in manuscript, it would have been a real loss to music's literature.

Mr. Smith has written, in this Op. 43, a sonata of impressive significance; a modernized sonata, if you will, not totally circumscribed by the formal rules of classicism, yet so truly carrying out the prophecy of classicism as to fulfill all the requirements of the form. In-

stead of placing his slow movement between the first and last, for example, Mr. Smith introduces a *vivace* movement in six-eight time after his opening *allegro* and ends with an *andante*. And the change is decidedly for the better. The music itself must be placed in that altogether too meagre literature that is the promise and hope of American music. Mr. Smith possesses a rare talent and of that talent he has made the most, for his musicianship is above reproach.

In Frederick Jacobi's Quartet we again meet with a modernist, but one of a totally different type. Here are bitter harmonies and edged contrapuntal passages, and at times there are two different and well defined tonalities shouldering each other and struggling for ascendancy. But there is a subtle charm about this work; a real melodic flow—if your ear has become attuned to the newly established and experimental ideas of modernism.



Frederick Jacobi

and experimental ideas of modernism.

Mr. Jacobi has used Indian themes in two of the three movements. He has handled his material in a scholarly manner, and with a freedom and ease that fascinate. I should, indeed, like to hear this work played by the aggregation to which it is dedicated: the Chamber Music Society of San Francisco.

G. Schirmer has, as usual, been the publisher of these chosen works of the Society for the Publication of American Music.

Two Pieces of Interest to Organists Harold Vincent Milligan, in his series of transcriptions for the organ of works by Russian composers (Arthur P. Schmidt Co.) has included Tchaikovsky's Nocturne in F and has succeeded in making an effective organ piece out of it, though the composition itself is in no way out of the ordinary. From the same press comes a number by F. Leslie Calver, "Forest Chimes," that is a pleasant bit of writing for the organ, not difficult, smoothly written and offering opportunity for considerable variety in registration.

Some time ago I had the pleasure of reviewing the first volume of Reinald Werrenrath's editions of "Modern Scan-

dinavian Songs," in the Musicians Library Series (Oliver Ditson Co.). Since that time the second volume has



Reinald Werrenrath

made its appearance, carrying the alphabetical index from L to the end. We have here some of the best known song writers of the day: Lange-Müller, Palmgren, Sibelius, Sinding, Sjögren. These two books have proved to be an interesting and valuable addition to American publications, as songs are affected. Many of these numbers are little known in this country and many deserve to be well known. Again, Mr. Werrenrath has shown his skill as an editor and collector. Two singers, Constance Purdy and Greta Torpadie, have been largely responsible for the translations, which, for the most part, fit the music and mood admirably. Mr. Werrenrath has himself taken a hand here and there.

Sacred Songs of a Light, Tuneful Kind "Hear Me When I Call," by Alfred Wooler, and "Come Ye to the Waters," by J. E. Roberts (Arthur P. Schmidt Co.) are two sacred songs of the light, tuneful type that seems to take first place in popularity among solos used in churches. The publisher has foreseen an extensive demand for Mr. Wooler's song, as it is put out in three keys. Mr. Roberts' contribution has only two keys, but, because of its range, it is usable for all voices.

New Saminsky Symphony Published Abroad

Lazare Saminsky's third symphony, "Symphony of the Seas," has been published in the *Universal Edition* of Vienna. This work had its first performance in Paris when the Colonne Orchestra played it last season. Mr. Saminsky will conduct a choral concert in New York in February. He is now busy preparing this program and helping young composers who are studying with him. Mr. Saminsky has received a number of invitations to conduct concerts and to lecture in Rome, Milan, Paris and Vienna.

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IMPOSING CONCERTS PLEASE WASHINGTON

N. Y. Orchestra, Singers and Chamber Music Are Applauded

By Dorothy DeMuth Watson

WASHINGTON, Dec. 18.—The New York Symphony, Walter Damrosch conducting, gave an all-Wagner program on Tuesday afternoon, Dec. 7, under the local management of Katie Wilson-Greene with Ernestine Schumann Heink as guest artist. The program given in Poli's Theater, included the Paris version of the *Bacchanale* from "Tannhäuser"; the Entrance of the Gods into Valhalla, from "Das Rheingold"; the Magic Fire Music from "Die Walküre"; Siegfried's Journey from the first act of "Götterdämmerung"; the Prelude to "Lohengrin" and the Prelude and Finale to "Tristan and Isolde." Mme. Schumann Heink sang, with great dramatic feeling, *Waltraute's* Narrative from Act 5 of "Götterdämmerung," and *Erda's* Warning from "Das Rheingold." The orchestra played beautifully throughout.

Mary Garden, soprano, and Jean Hector Dansereau, pianist, were the artists who opened Mrs. Lawrence Townsend's morning musicales on Dec. 8 in the Mayflower Hotel. The auditorium was filled with an assembly which included leaders in the Capital's official and social life. Mrs. Coolidge, Mrs. William Howard Taft and Mrs. Woodrow Wilson were among those seen in the boxes. Miss Garden sang, with great expression, songs by French and Russian composers, but was at her best in "Depuis le jour" from "Louise." Mr. Dansereau, protégé of Mme. Debussy, revealed new beauties in works by Chopin, Ravel, Albeniz, and Granados. He also played Miss Garden's accompaniments.

The Lenox String Quartet of New York gave the second pair of concerts in its series of three, in the Library of Congress Chamber Music Auditorium, on Friday evening and Saturday afternoon, Dec. 3 and 4. On the list were Schubert's Quartet in A Minor; a Handel Sonata in G Minor for violin and piano; Quartet in E Minor by Alois Reiser; Zoltan Kodály's Duo for violin and cello; the "Italian" Serenade of Hugo Wolf; Charles Martin Loeffler's "Music for Four Stringed Instruments" written in memory of Victor Chapman, an American aviator who died in France. The Handel Sonata was played by La Salle Spier, Washington pianist, and Wolfe Wolfsohn, violinist. The members of the Lenox String Quartet are Mr. Wolfsohn, Edwin Ideler, Herman Borodkin and Emmeran Stoeber.

Margaret Deneke, of Lady Margaret Hall in the University of Oxford, gave a lecture-recital on "Dance Rhythm in Classical Music" in the Library of Congress on Dec. 8. This event proved

charming. Composers represented were Byrd, Bach, Brahms, Mozart, Beethoven, Schubert, Schumann and Tchaikovsky. Miss Deneke has made some forty-four lecture appearances in this country, mostly before college audiences. The money earned by this means is given to the Lady Margaret Hall for new buildings.

Impetus Is Given Choral Music in Bloomington

BLOOMINGTON, IND., Dec. 18.—Edward Bailey Birge of the Indiana University School of Music, announces that 160 students are enrolled in the University Chorus. These singers are rehearsing "The Creation" to be given at convocation on Jan. 12. Mildred Cornell is the pianist. There is an increased interest this semester in choral singing. A representative chorus will be heard in a production by the Garrick Club on Jan. 6 and 7. William Halstead is director. The University Glee Club makes a two weeks' tour this year. George Clark, of Mentone, is manager. H. E. H.

Cadman Dedicated "Wish" to Los Angeles Music Club

[Continued from page 5]

to the club's platform as a soloist before, as well as after, his Metropolitan triumph. It was also the Woman's Lyric Club that first sang the four-part songs of Charles Wakefield Cadman. "The Wish" he dedicated to the club, and he was invited to play for the members when they sang that number on their concert program May 12.

A notable effort of the club was its visit to Portland for the biennial convention of the National Federation of Music Clubs, to sing Charles Bennett's prize cantata, "The Lady of Shalott." The singers went by automobile over the wonderful Pacific Coast roads and were received in Portland by an inspiring audience.

Last season's directors were as follows: president, Mrs. Laird J. Stabler; first vice-president, Letitia Williams; second vice-president, Alice F. M. Torrey; recording secretary, Mrs. Perry W. Clark; treasurer, Mrs. Paul E. Ferguson; financial secretary, Clara Robbins; corresponding secretary, Mrs. John R. Mathews; librarian, Cornelia Glover, and Isabelle Isgrig, Mrs. Leslie L. Merrick and Mary A. Teitsworth.

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Training Audiences of the Future

INTIMATE knowledge of the psychology of youthful minds is necessary to the best exposition of song programs for children, observes Dorothy Gordon, soprano.

"One of the most erroneous beliefs in this regard," says Mme. Gordon, "is that children are not capable of enjoying the finest and the most 'adult' music. I have found that the majority of my hearers invariably prefers the best of what I sing. There is no need to play down to an imaginary lower level; in fact, children sense an attitude of condescension immediately and it irritates them a great deal, I know. Folk-songs of many nations, the lieder of Schubert, Schumann and Brahms, the most inspired works of the greatest creators—these are the favorites. I explain about them, tell their story (as I do with all the numbers) and at the end of the recital the youngsters come to me and say that they enjoyed most the art songs."

Mme. Gordon comments further to the effect that the most estimable music carries its message regardless of the language in which it is sung; she never translates a song, believing, sensibly, that most of the character lies in its original conception. In a song of pointed flavor, says Mme. Gordon, the children will laugh at the moment where the tale takes an unexpectedly humorous turn, though she be singing in French, German, Italian.

"It's a lot of work," says Mme. Gordon, "getting these programs the way I want them. The difficulty is to boil them into short enough lists. There is

such a wealth of material! It took nearly three years, for instance, for me to get into shape the program called 'The Children's Concert Hour' which I gave in the Princess Theater a few weeks ago. There has been so much demand, incidentally, that I will repeat that program in the Mayfair Theater on the afternoon of Dec. 27. I am very glad that my efforts are meeting with such approval as this request seems to indicate. But, to get back to the programs themselves, it is fascinating to build them. American folk-lore was but one of the many absorbing studies which occupied me in their preparation. I like to sing music as nearly as possible in its native atmosphere. Thus, in my costume recitals, I give the Indian songs in dialect, using the tribal gestures, with the medicine rattle and tom-tom just as they are done natively. Modernized arrangements do not appeal to me, despite the good intentions which I believe inspired them."

The story of a number is what Mme. Gordon investigates first. If she finds it suitable for her purpose, she appraises its musical value, and provided words and music seem "married," she incorporates it into her repertoire.

She designs her costumes herself with attention to their historical value as well as visual satisfaction. Mme. Gordon worked with children in the public schools for several years, so that she is familiar with juvenile preferences. And she always submits her programs to the judgment of her own two children, finding that they are her severest critics.

"Singers have been giving programs like mine for years in Europe," she says,



Dorothy Gordon, Whose Song Programs for Children Are Arousing Interest

"but apparently the idea has had no very tangible results in America. It seems to be 'taking' better now. One of the compliments that I treasure most was given me by the principal of a large New York school in an address to the pupils following my recital. 'Mme. Gordon,' said he, 'has discovered what educators have been seeking for years: the art of educating and entertaining at the same time.' I think that was rather nice, don't you?" W. S.

APPRECIATION AIDED BY ROTHWELL'S MEN

Trio in Goossens' Work — Claussen, Choir and Dancers Hailed

By Hal Davidson Crain

LOS ANGELES, Dec. 18.—The fourth popular concert of the Los Angeles Philharmonic was given on the afternoon of Dec. 12, with Parrish Williams, baritone, as soloist. Walter Henry Rothwell is evidently testing the measure of the patrons' appreciation at these concerts, for at least two of the numbers have appeared in the more "sophisticated" series this season. Applause greeted Abert's arrangement of Bach's Prelude, Choral and Fugue, and Goldmark's Scherzo. Saint-Saëns' symphonic poem, "Le Rouet d'Omphale," and Tchaikovsky's "1812" Overture concluded the orchestra's part of the program, which Mr. Rothwell conducted with notable authority and musicianship. The closing Tchaikovsky Overture was a *tour de force*, in which the brass sections triumphed in their fervid climaxes. Mr. Williams sang "Deh vieni alla finestra" from "Don Giovanni" and "Vision Fugitive" from "Hérodiade," revealing a pleasing voice and musical style. He gave the "Song to the Evening Star" from "Tannhäuser" for an encore.

The second program of the Los Angeles Trio on the evening of Dec. 10, served further to ingratiate this organization in the estimation of music-lovers. The program was comprised of three numbers, opening with Beethoven's Trio in D, Op. 70, whose poignant moments were fully realized by May MacDonald Hope and her associates, David Cracov and Ilya Bronson. Goossens' "Five Impressions of a Holiday" proved an interesting and amusing novelty and was given a fascinating performance. Joseph Jean Gilbert, flutist, assisted the musicians in this work. The concluding

number was Saint-Saëns' Trio in E Minor, bringing the program to a brilliant close. As in the initial concert of the ensemble, tonal quality, accent and a feeling for nuance are among the players' chief assets.

Of unusual interest was the first recital appearance here of Julia Claussen, Metropolitan mezzo-soprano, on the evening of Dec. 9. The character of her program, and the manner in which it was delivered, made a direct appeal to the patrons of the Behymer Thursday night series. Mme. Claussen presented three well-arranged groups and two operatic arias, in addition to a number of extras, displaying the opulence and admirable characteristics of her voice. Outstanding numbers were two songs from her native Sweden by Palmgren and E. Peterson-Berger, two Beethoven numbers, "Der Kuss" and "Wonne der Wehmuth," Schubert's "Erlkönig" and two closing numbers by Elinor Remick Warren, a native Angeleno, who acknowledged the applause of her fellow-citizens from her seat in the orchestra. Operatic arias from "Iphigénie en Aulide" and "Le Prophète" gave the audience an insight into the singer's dramatic gifts and brought spirited applause. Alice Bracey Taylor deserves more than a passing word for the excellence of her accompaniments.

The first visit in two years of the Denishawns — Ruth St. Denis, Ted Shawn and their associates—proved a happy event. The opening program on Monday night had two repetitions on Dec. 11, all appearances attracting large audiences of devotees of the dance. On Wednesday night the principal number was "Ishtar of the Seven Gates," a dance of Babylonia, arranged to music by Charles T. Griffes. Music "visualizations," divertissements and a dance based upon an ancient Toltec legend completed the program. On Friday a Pueblo Pastoral, "The Feather of the Dawn," was arranged to music by Charles Wakefield Cadman, with Mr. Shawn in the leading part. A Spanish Gypsy scene, danced by Miss St. Denis, Mr. Shawn and others in the company proved colorful and was roundly applauded. Many of the numbers used have been transcribed literally by the capable pianist and music director of the company, Clifford Vaughan. The Denishawns were presented as the opening attraction in the mid-winter dance festival sponsored by L. E. Behymer.

The Russian Symphonic Choir, Basile Kibalchich, conductor, paid its first visit to Los Angeles in a series of two concerts on the evening of Dec. 7 and the afternoon of Dec. 8. This exotic organization of twenty-one singers presented interesting programs devoted chiefly to

Russian masters, sung exclusively in Slavic. Of especial interest were a Credo by Gretchaninoff, a Pater Noster by Cheremetieff, an excerpt from an opera by Dargomezhsky and the church scene from Rimsky-Korsakoff's "Christmas Eve." The bass section was particularly good and the conductor's complete command of his singers was wholly praiseworthy. The Choir was also under the Behymer management and was heartily applauded.

Vasily Gromakovsky, Russian baritone, gave a program under the auspices of L. E. Behymer and the Los Angeles Opera and Fine Arts Club, in the Hotel Biltmore music room on the evening of Dec. 12. He was heard to good effect in a program ranging from Italian and Russian songs to German lieder and operatic arias. An appreciative audience gave the singer a cordial reception.

Leginska Is Guest Conductor

BOSTON, Dec. 18.—Ethel Leginska, conductor of the Philharmonic Orchestra, was guest conductor at the annual concert of the Pierian Sodality of Harvard University, given on Dec. 17 in Brattle Hall, Cambridge. Two numbers, "Marche Hongroise" by Berlioz and a Concerto by Grieg, were conducted by Miss Leginska. Included in the program was "Harvard Triumphant" by J. H. Densmore, '04, which was the first time the new Harvard football song has been played by an orchestra. The soloists were P. B. Diederich, '28, on the violin; A. A. Landers, '28, at the piano, and S. W. Burbank, '29, on the xylophone. After the concert program there was an informal reception for Miss Leginska, and dancing. W. J. P.

Bookings Announced by Cramer

CHICAGO, Dec. 18.—Mr and Mrs. Moissaye Boguslawski will give two-piano recitals next season, under the management of Clarence E. Cramer of Chicago. Milan Lusk, violinist, has gone under Mr. Cramer's management.

CASELLA "GIARA" IS NOVELTY IN CHICAGO

Stock Leads Events with Maréchal and Cortot as Soloists

By Eugene Stinson

CHICAGO, Dec. 18.—Maurice Maréchal, cellist, was warmly applauded at his first appearances here, made as soloist with the Chicago Symphony, under Frederick Stock, at the concerts of yesterday afternoon and this evening, in the following program:

Overture, "Cyrano de Bergerac," Wagenaar
"Jupiter" Symphony.....Mozart
Suite, "La Giara".....Casella
(First performance in Chicago)
Concerto for 'Cello.....Lalo
Overture, "Le Carnaval Romain".....Berlioz

Mr. Maréchal appeared as one of the most accomplished players on any instrument known here; and it was especially enjoyable to find a cellist so completely freed from the limitations of his medium. Mr. Maréchal's performance of the Concerto was beautiful in tone, pliant in style and full throughout of the finest taste and the most expressive spirit.

Casella's ballet suite was immensely enjoyed. Mr. Stock conducted it with apparent enthusiasm. He has, indeed, a remarkably fine orchestra, and strings, wood-winds and brasses joined in a very smooth and alert performance. The Mozart Symphony was played with cool perfection; and the two overtures, well written—but in what contrasting spirits!—admirably revealed the orchestra's virtuosity.

Alfred Cortot, heard at the regular week-end subscription concerts on the preceding Friday and Saturday, was once more soloist with Mr. Stock at the Tuesday subscription matinee of Dec. 14, in the following program:

Overture to "Der Freischütz".....Schumann
"Rhenish" Symphony.....Schumann
(Transcribed for modern orchestra by Frederick Stock)
Piano Concerto in C Minor.....Saint-Saëns
Scherzo from "A Midsummer Night's Dream".....Mendelssohn
"Variations Symphoniques".....Franck

In both the concerto and the variations, Mr. Cortot displayed that deep musicianship which subordinates a brilliant technical skill to serious and discriminating interpretation. His conception of the concerto was particularly bold, and had double the robustness customarily revealed in local performances of it. The Symphony, in Mr. Stock's transcription, has become the most popular of the Schumann works, locally.

At the popular concert of Dec. 15, Mr. Stock conducted the Overture to "Mignon" and the Second Symphony of Beethoven. After the intermission he turned the program over to his able assistant, Eric DeLamarter, who led the orchestra in performances of the first "Peer Gynt" Suite, the "Dance of Nymphs and Satyrs" from Georg Schumann's "Amor and Psyche," Rimsky-Korsakoff's "The Flight of the Bumble Bee" and the second Glazounoff Concerto Waltz.

The December program in the children's season was given its repetition on the afternoon of Dec. 16, before the second set of juvenile subscribers. The week was begun with a Milwaukee concert on Monday.

Elenore Altman Plays in Boston Musicals

BOSTON, Dec. 18.—Elenore Altman, pianist of New York, was heard with success in a series of musicals, given at the homes of Mrs. Landon Warner, Cambridge; Charles Greenwood, Brookline; George Lewis, Boston; Mrs. A. W. Wheelwright of Westwood, and at the Hunnewell Club, Newton. H. L.

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Ernest Reyer: Operatic Exotic and Wagnerite

[Continued from page 3]

he composed the cantata "Hymne du Rhin," which was performed on July 3. The following year he was appointed librarian of the Opéra. He organized the festival, in memory of the death of Berlioz, which was given at the Opéra, March 8, 1870, and also the one at the Hippodrome, March 10, 1879. Upon the death of Félicien David, in 1876, he was appointed a member of the Institute in place of the former.

Reyer did not receive his share of popular appreciation until the production of "Sigurd." This grand opera in four acts, and seven scenes, text by Camille Du Locle and Alfred Blau, was given at the Théâtre de la Monnaie, Brussels, Jan. 7, 1884, with the following cast: M. Jourdain, *Sigurd*; Mme. Caron, *Brunhilda*; Mme. Bosman, *Hilda*; M. Devriès, *Gunther*; M. Gresse, *Hagen*; and M. Renaud, *Priest of Odin*.

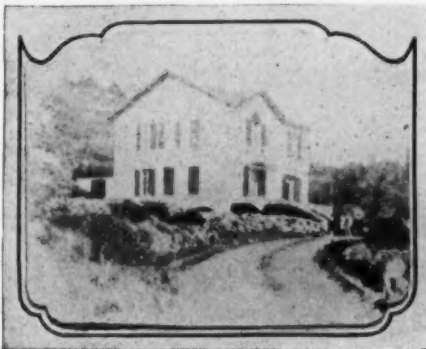
The plot of "Sigurd" is a great deal like Wagner's "Götterdämmerung" and the greater fame of the latter work overshadowed it unduly. The two works however, were planned independently, the libretto of "Sigurd" being finished in 1853 and Wagner's "Götterdämmerung" in 1848.

Hilda, sister of *Gunther*, King of the Burgundians, has been held as a slave and falls in love with *Sigurd*, her rescuer. (He is the *Siegfried* of Wagner's opera.) *Sigurd* wins the sleeping *Brunhilda* for *Gunther*. As a token of her undying love she gives him a girdle. When *Brunhilda* awakes in *Gunther's* garden, she believes *Gunther* to be her rescuer, and accepts him for her husband. *Hilda*, suspecting that *Sigurd*, her husband, is loved by *Brunhilda*, in a fit of jealousy, shows the latter the girdle, which *Sigurd* has given her. *Brunhilda*, now realizes the latter was her rescuer and declares her love for him. This rouses *Gunther*. *Hagen*, instigated by *Gunther*, kills *Sigurd*, whereupon *Brunhilda*, overcome, also dies.

It is from a dramatic point of view

that the libretto, which is based on Norse legends and the Nibelungenlied, is handled, rather than a mythological and philosophical one. Nowhere in the opera is *Sigurd's* origin or the Nibelungs treasure mentioned.

On July 15, 1884, the opera was given



Reyer's Home at Lavandou

in Italian, at Covent Garden, London, with the following cast: M. Jourdain, *Sigurd*; Mme. Albani, *Brunhilda*; Mme. Fursch-Madi, *Hilda*; M. Devoyod, *Gunther*; M. de Reszké, *Hagen*; and M. Soulaçroix, the *High Priest*. On June 12, 1885, the opera received its Paris première at the Opéra. It was cast as follows: M. Sellier, *Sigurd*; Mme. Caron, *Brunhilda*; Mme. Bosman, *Hilda*; M. Lassalle, *Gunther*; M. Gresse, *Hagen*; M. Bérardi, *Priest of Odin*. Mme. Fursch-Madi sang a scene from this opera at a Philharmonic Society Concert in New York City, Dec. 8, 1888. The opera as a whole has never been given in New York.

In 1885 Reyer was made an officer of the Legion of Honor, and a Commander, on Dec. 31, 1891.

Opera on Flaubert Tale

Next to "Sigurd" in popularity among Reyer's works in France is "Salammbô,"

an opera in five acts, and eight scenes, which was his last work for the stage. Camille Du Locle wrote the libretto, based on the romance of ancient Carthage by Gustave Flaubert. The subject was one eminently adaptable not only for a musical setting and gorgeous scenic effects, but also peculiarly attractive to a musician of Reyer's artistic theories. The opera was given for the first time at the Théâtre de la Monnaie, Brussels, Feb. 10, 1890, with Renaud as *Hamilcar*. The opera achieved a marked success when presented to the Parisian public at the Opéra-Comique, May 16, 1892. The first American production was under the direction of Maurice Grau, at the Metropolitan Opera House, New York, March 20, 1901. It was cast as follows: Lucienne Bréval, *Salammbô*; Albert Saléza, *Matho*; Thomas Salignac, *Shahabarim*; Marcel Journet, *Narr' Havaas*; Mr. Sizes, *Spendius*; Mr. Gilibert, *Giscon*; Mr. Dufliche, *Autharite*; Antonio Scotti, *Hamilcar*; and Carrie Bridewell, *Taanach*. Luigi Mancinelli conducted.

The colorful story of the opera concerns *Salammbô*, daughter of *Hamilcar*, who meets and loves *Matho*, one of her father's soldiers, although she is betrothed to another. The mercenaries, not having received their pay, revolt, and choose *Matho* for their chief, who with the aid of a Greek slave, enters the Temple of Tanit, patron goddess of the city of Carthage, and steals the zaimph, a sacred veil. *Salammbô*, in an effort to recover the veil, which *Matho* has taken to his tent outside the walls of the city, enters the hostile camp, in company with *Shahabarim*, the *High Priest*. *Salammbô*, however, succumbs to *Matho's* passionate wooing. The lovers are surprised by the Carthaginians, *Matho* is taken prisoner, and the veil recovered. He is condemned to die at Tanit's altar, with the *High Priest* as executioner, during the celebration of *Salammbô's* marriage to the Numidian King, *Narr' Havaas*. The populace, however, demand

his execution by the hand of *Salammbô*. When *Matho* is led forward, she takes the sword and stabs herself, while he bursts his bonds, and rushing to her, takes her in his arms, seizes the sword and kills himself.

Reyer's compositions were chiefly works for the stage. But early in his musical career he put into notation the music of Pierre Dupont's popular songs under the dictation of the poet. For the four volumes of "Chansons" published in 1854, he wrote a study, "Pierre Dupont, Musician," which appears at the beginning of the second volume. The following are some of his other compositions: "A un berceau," "Adieu Suzon," "Adoro te supplex," "Aux Etoiles," rêverie; "Ave Maria," for solo and women's chorus; "Berthe de Normandie," "Larmes," "La Madeleine au désert," "Marche tzigane," "O Salutaris," Quarante vieilles chansons du xii e au xviii e siècle; "Salve Regina," "Source au désert," three motets, and "L'Union des arts," a cantata, composed for a new society of artists and performed in Marseilles in 1862.

Beloved by Many

Reyer passed away on Jan. 15, 1909, at Lavandou, where in 1871 he had gone for a while to work and finish his score of "Sigurd." In Lavandou, where he spent the later years of his life, he was very popular, and much esteemed by the fisher-folk as well as by the government officials, who often asked for his advice.

His death was mourned by the entire population, for in him they lost a good friend and benefactor. Services were held on Jan. 17, in the church at Lavandou, and as he had expressed the desire to be interred in his native town, the coffin was transported to Marseilles, where a military escort accompanied it to its resting place.

WALDEMAR RIECK.

MONTGOMERY, ALA.—Josef Martin, pianist, member of the music faculty of the Woman's College of Alabama, gave his annual concert in the college chapel recently.

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ENLARGED SYMPHONY PLAYS AT SEATTLE

Second Concert Elicits Deep Interest — Spalding Gives Brahms

By David Scheetz Craig

SEATTLE, Dec. 18.—The second concert of the new Seattle Symphony, under the direction of Karl Krueger, Dec. 7, in the Metropolitan Theater, created deeper interest and more cordial appreciation from a capacity audience than the first. The orchestra was larger than previously, and Mr. Krueger again demonstrated his genius for organization and leadership in guiding his forces through a program which called for musicianship and skill. Beethoven's Fifth Symphony was the *pièce de résistance* and it was played in a convincing manner. Smetana's tone poem, "The Moldau"; Schmitt's "Puppazzi" (six sketches); the Gluck-Mottl "Dance of the Blessed Heavenly Spirits," from "Orpheus"; the Overture to "The Flying Dutchman" and Introduction to Act III of "Lohengrin" completed a well played concert.

Enthusiasm ran high, and at the end of the program, Mr. Krueger was compelled to say a few words of appreciation for the generous reception accorded the orchestra.

Mr. Krueger is giving a series of five pre-symphony lecture-recitals, analyzing and illustrating each coming concert, at the Sunset Club.

Albert Spalding played in recital at the University of Washington, being presented by the Women's Federation. Mr. Spalding played as his principal number Brahms' Sonata in D Minor.

The Risegari School of Music presented Edward Whiting, pianist, in recital in the school auditorium, assisted by Peggy Kremer Dibble, soprano, and Ruth Wohlgramuth, pianist. The program opened with Beethoven's Sonata in C Sharp Minor, continuing with Grieg's Ballade in G Minor, a Chopin group, and Liszt's two St. Francis Legendes as the piano numbers.

The third of the Olympic Morning Musicales was given by the Cornish Trio, in the Spanish ballroom of the Olympic Hotel, the personnel being Peter Meremblum, violinist; Kola Levisienne, cellist; and Berthe Poncy Dow,

Organists of Southern California Chapter Play in Los Angeles

LOS ANGELES, Dec. 18.—The Southern California Chapter of the American Guild of Organists, Walter Hartley, dean, gave a program in the First Presbyterian Church on the evening of Dec. 6. The meeting was well attended by members of the organization. The program was given by Luella Chase, of Long Beach; William Killgrove, organist of the First Presbyterian Church, and Anna Blanche Foster, organist of the First Congregational Church in Redlands. Tenor solos were sung by Ivan Edwards, soloist at the First Presbyterian Church in Hollywood. H. D. C.

Atlanta Likes Operatic "Barber"

ATLANTA, Dec. 18.—Feodor Chaliapin, with his own opera company, was presented by the Southern Musical Bureau, Russell S. Bridges, president, in "The Barber of Seville," on a recent evening in the Armory Auditorium. The largest audience of the season greeted the great Chaliapin, giving its approval with prolonged applause. Elvira de Hidalgo shared in the demonstration. Also in the cast were Joseph Bobrovich, Giuseppe La Puma, Giorgio Durando, Giacomo Lucchini and Anna Lisetzskaya. Eugene Plotnikoff was the conductor. H. K. S.

Janis and Associates Visit Wichita

WICHITA, KAN., Dec. 18.—Elsie Janis and her company, including Carolina Lazzari, contralto; Robert Steel, baritone; Lauri Kennedy, cellist; Dorothy Kennedy, pianist, and Albert King, jazz accompanist, appeared in the Forum recently under the local management of C. M. Casey. The audience was enthusiastic. J. L. K.

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pianist. On the program was Mozart's Trio in C, Tchaikovsky's in A Minor, a Glière Berceuse, and excerpts from Glazounoff's ballets "Raymonda" and "Ruses d'Amour." This series is being managed by Cecilia Augspurger Schultz.

The Orpheon Society Women's Chorus sang in its first concert of the third season in the Plymouth Church, conducted by Edwin Fairbourne. This chorus has twice won a silver cup in the Vancouver Musical Festivals, and won first place in its class in the Seattle choral contest sponsored by the Grocers' Association. This concert was well given and displayed the balance and beauty of tone which have won the chorus recognition. Assisting were Peter Meremblum, violinist, and, in incidental solos, Peggy Kremer Dibble, Ruth Norman, and Olive Braithwaite. Ruth Wohlgramuth was accompanist.

The Spargur String Quartet gave Beethoven's Quartet in F and Smetana's Quartet in E Minor at its recent concert in the Olympic Hotel. The members played with their usual artistry. Borodin's Nocturne, and a Scherzando by Tchaikovsky completed the program. The personnel is John Spargur and Albany Ritchie, violins; E. Hellier Collens, viola, and George Kirchner, cello.

SAN ANTONIO CONCERTS

Werrenrath Sings in Auditorium—Westmoreland Choral Club Gives Benefit

SAN ANTONIO, TEX., Dec. 18.—Reinald Werrenrath, baritone, who was heard in recital Dec. 14 in the Municipal Auditorium for the fourth concert in the All-Star Series, of which Edith M. Resch is manager, added to his popularity and was immediately re-engaged for an appearance next season.

His program included favorite classics by Secchi, old English arrangements by Harry Spier and H. Lane Wilson, sea songs by Gilbert, Frederick Keel and Deems Taylor. Outstanding in musical value was a cycle of Brahms songs appreciatively received because Mr. Werrenrath enhanced their interest by explanations and translations. The Credo from "Otello" was another unacknowledged number which was enjoyed. In a group of fine songs by Wolseley Charles, Josephine McGill and Hazel Felmann, was included "The Hills of Home" by the San Antonio composer, Oscar J. Fox. It was heartily applauded and Mr. Werrenrath courteously called upon Mr. Fox to rise in the audience to share in the approval. Numerous extra songs were granted. Herbert Carrick was an excellent accompanist and won favor with solo numbers by Bach and Dohnanyi.

The Westmoreland Choral Club, of Westmoreland College, was heard in benefit concert Dec. 13, under the direction of Allene Sanders Miller, with Ysletta Sanders as accompanist. In addition to choral numbers, a double quartet comprising Katherine Thomas, Wylma Griffin, Ruth Hollingsworth, Margaret Wallace, Mary Alice Pace, Evelyn Wallace, Mary Jo Greene and Mildred Ornesher, was heard. Solo numbers by Virginia Martin, soprano; Katherine Koch, violinist, and Mary Alice Pace, pianist, were included, with readings by Juanita Batchelor.

GENEVIEVE M. TUCKER.

Seattle Composers' Music Is Heard

SEATTLE, Dec. 18.—The first annual dinner-concert of Seattle composers and other musicians was sponsored by the Seattle Clef Club, in the Washington Hotel. Composers represented were Daisy Wool Hildreth, Kate Gilmore Black, Katherine Glen (Mrs. A. S. Kerry), Amy Worth and Edouard Potjes. The last composer introduced excerpts from his opera "Theseus et Ariadne"; these were sung by Ellen Colby Strang and Josef Neheider. Other soloists were Mrs. Clyde L. Morris, A. M. Turner, Margaret Moss Hemion, Mrs. Black and Mr. Potjes. D. S. C.

Lieurance Gives Charles City Two Indian Programs

CHARLES CITY, IOWA, Dec. 18.—Thurlo Lieurance, pianist and composer, gave an evening recital and matinee here recently, assisted by Edna Wooley Lieurance, and Virginia Hicks, flutist. Mr. Lieurance played and Mrs. Lieurance sang a number of his Indian songs. Several Indian and old English pieces for flutes were played by Miss Hicks. B. C.



Photo by Hizon Studios—K. C. Mo.

BERNARD FERGUSON, baritone, will finish a busy season in interesting style, having just been engaged as soloist for the five weeks' spring tour of the Minneapolis Symphony, of which Henri Verbrugghen is conductor. Mr. Ferguson has had ten engagements with the Minneapolis orchestra during the last three years, including four "Elijah" performances, the Verdi "Requiem," two as *The Herald and Telramund* in "Lohengrin," and three appearances as soloist on a regular symphony program. Among the important festival engagements that have been filled by Mr. Ferguson are those at Oberlin, Ann Arbor, Concord and Keene, N. H., and with the Symphony orchestras of Boston, New York, Chicago and St. Louis.

NEW CANTATA AT BOSTON

First Complete Performance of "Lady of Shalott" Heard at Conservatory

BOSTON, Dec. 18.—With the first complete performance on any stage of Charles Bennett's "The Lady of Shalott," a cantata for women's voices, soprano and baritone solos and orchestra, the orchestra and chorus of the New England Conservatory, under Wallace Goodrich, gave a notable pre-Christmas concert in Jordan Hall on Dec. 17.

Mr. Bennett's work was in 1925, awarded the prize biennially offered for such a composition by the National Federation of Music Clubs. It was presented without the complete orchestral score at the Federation's convention in Portland, Ore. As given at the Conservatory, of whose voice faculty the composer is a member, it had as soloists Mr. Bennett himself, baritone, and his pupil, Norma Jean Erdmann, of Chillicothe, Ohio, soprano. A large audience of Conservatory teachers, students and their friends found enjoyment in the development of melodic themes against a choral background which was largely, in accordance with the spirit of Tennyson's poem, wistful and plaintive.

The program included the Intermezzo and Finale of Edouard Lalo's Concerto in D Minor for cello and orchestra, having as soloist Ora Lathard, '16, for several years a faculty member of the University of Michigan. The Overture to "A Midsummer Night's Dream," Johann Strauss' "Artists' Life," and excerpts from Act III of "Die Meistersinger" were also given.

W. J. PARKER.

FORT LEAVENWORTH, KAN.—The Fort Leavenworth Music Club heard Edith Sampson, pianist, and Mrs. James P. Marley, violinist, at a recent meeting.

SOKOLOFF MEN AND "MESSIAH" GREETED

Cleveland Forces Given Oberlin Welcome — Choral Events Please

By George O. Lillich

OBERLIN, OHIO, Dec. 18.—The Cleveland Orchestra, under the direction of Nikolai Sokoloff, made its second appearance of the season in Finney Memorial Chapel on Dec. 14. The concert was received with tremendous enthusiasm, Mr. Sokoloff being recalled many times. The program included:

"Roman Carnival".....Berlioz
Symphony in B Flat.....Chausson
"A Victory Ball".....Schelling
"Caprice Espagnol"....Rimsky-Korsakoff

The Musical Union, a chorus of 250 voices, under the direction of Dr. George Whitfield Andrews, gave "Messiah" on the evening of Dec. 9, in Finney Memorial Chapel. The soloists were Maude Ellen Lackens, soprano; Norma Schelling Emmert, contralto; Clarence R. Ball, tenor, and Roscoe C. Mulholland, bass, all of Toledo. The accompaniments were played by the Conservatory Orchestra, assisted by Bruce Davis at the organ.

The Dayton Westminster Choir, under the direction of John Finley Williamson, appeared with success on the artists' recital course in Finney Memorial Chapel recently. The program consisted of works by Byrd, Palestrina, Bach, Grieg, Brahms and others.

Mrs. William Mason Bennett, pianist, and Reber Johnson, violinist, appeared in Warner Concert Hall, on Dec. 13, in the first of a series of four recitals devoted to sonatas for piano and violin. A large audience of students and faculty greeted the artists. The works presented were the Sonata in B Flat by Mozart, the Duo, Op. 162, by Schubert, and the Sonata in G by Lekeu.

The Oberlin Conservatory Trio gave the second concert of its series in Warner Concert Hall, recently with Reber Johnson, violinist as assisting artist. The Quartet in G by Mozart opened the program. In addition, the Brahms Sonata for viola and piano, Op. 120, No. 1, and the Quartet in C Minor by Strauss were given.

University of Nebraska Maintains "Messiah" Tradition

LINCOLN, NEB., Dec. 18.—Carrie B. Raymond presented the University Chorus in "Messiah" for the thirty-first annual concert, on Dec. 15. The oratorio was sung in the Armory, and was broadcast this year for the first time. Hundreds were turned away from the building after the seating capacity had been strained to the utmost. Soloists were Harriet Cruise Kemmer, soprano; Sylvia Cole, contralto; Edward Ellingson, tenor, and Hermann Decker, bass. A small orchestra assisted. The annual presentation of "Messiah" is one of the finest traditions at the University of Nebraska. Carol singing has begun in Lincoln, through groups of singers from the city schools. During Christmas week, concerts of carols will be given at all downtown street corners, and in the streets themselves, each noon by groups of men from the Chamber of Commerce, H. O. Ferguson directing. H. G. K.

Nebraska University Students Give Musical Matinée

LINCOLN, NEB., Dec. 18.—The student division of the Matinée Musicale gave an afternoon musicale in the First Christian Church on Monday, Dec. 13. Those taking part in the recital were Frances Hallet Neff, Alice Riordan, Lena Hassler, Patrice Nichols, Eva Phillips, Alice Criss, Ardell Leefers, Blanche Mattz and Mary Kinney. H. G. K.

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Spiritual and Earthly Lures Contend in Music of Russia's Hebraic Composers

[Continued from page 17]

his Symphony, which is closely akin to the Sonata, even in the thematic material.

The Rational Gniessin

Michael Gniessin, the third of the three, is perhaps the least original and typical among them, but at the same time he is the wisest and most balanced. Gniessin, a pupil of Rimsky-Korsakoff, inherited from his master a certain mannerism of writing, a certain formal scheme, which invariably frames his musical thought and which is little in accord with the Hebrew spirit of the composer.

Just as Krein did, Gniessin started with adherence to "Impressionism" and "modernism" which had just begun to gain ground in Russia. In this style he created for himself a big name and many great qualities of purely musical nature. Such were his incidental music to Bloch's "The Rose and the Cross," his "The Worm-Victor" (to Edgar Allan Poe's poem), his 'Cello Sonata, played by Casals and Siliti, and the early songs.

The national Hebrew epoch in Gniessin's music, beginning with 1917-18, could not be considered as beneficial and rejuvenating for his creations, as it was for Krein's. In Gniessin's music there were always elements of rationalism, of formal patterns inherited from the Petrograd School, whose father was Rimsky-Korsakoff.

Since Gniessin's plunge into the Hebrew musical nationalism, his means of expression tend toward simplification, toward liberation from excessive ornamental details. This method is just the opposite to Krein's, whose very nationalism translates itself in the eloquence of ornamentation.

But in Gniessin's creation we possess a greater psychological, if not emotional, depth, a greater austerity and laconism of expression. The new, the "Hebrew," Gniessin is revealed to us in his latest songs and particularly in his big stage work, the biggest written by him yet, "The Youth of Abraham," a biblical music drama in very austere, deliberately ascetic musical colors.

This work possesses a tremendous inner force, it has moments of great epic majesty. Contrary to all requirements of operatic magnificence and of the material interest, its author confines his acting persons to two only, Abraham and his Father; this dramatic anti-colorism gives an oratorical touch to his work.

A Romantic Psychology

Not one of the three named composers can be styled "very radical" in a specifically musical sense. The reasons are very clear. These artists being linked up with the Hebrew racial psychology, with the emotionalism, of the specific Hebrew tonal conception, they could not but stay away from a movement inspired by purely formal searching and aestheticism as its leading doctrine. Not a word can be said about any influence whatsoever of Stravinsky, Schönberg or other radicals.

On the contrary, I would rather say that our three composers' art has a style which must now be considered—it was not so several years ago—retrospective, at least in its Romantic psychology. And this trait unites all of them in one group despite their strongly different individuality.

The style and form of Feinberg's musical speech could be related to Schumann and Scriabin (he is their kin also in his masterful and highly original writing): Krein is nearer to Ravel and Tchaikovsky, and Gniessin to the Russian national school.

The harmonic tissue is always very sophisticated in the works of all of them; they express themselves in the language of the harmonic innovations of the first decade of the Twentieth Century. But never do they indulge in the now fashionable polytonality or atonality. The harmonic language of Feinberg is the most old-fashioned among them; it is

his rhythm which possesses a remarkable newness. Feinberg's tonal speech leaves no place for melody; in his works we see the unique phenomenon of a composer with no melody at all.

On the contrary, both Krein and Gniessin are very "melodic" composers. Their harmonic style is tinged by influences of Grieg, the Russian school and Ravel, with whose harmonic colors Krein has very much in common. But never do Gniessin or Krein have recourse to the "decorative" harmony; with them, as well as with Feinberg, tonal coloring, sonority, is always the last consideration. Feinberg does not write for orchestra at all, but although Gniessin and Krein do, one always feels that their orchestral tissue has its principal interest not in the tonal coloring.

Dissimilarity with West

In juxtaposing the creative spirit of these three outstanding Russian composers coming from the Hebrew soil, or rather Hebrew composers standing on Russian soil, with the corresponding creators of the European West and America, one finds as a rule little similarity.

The members of the Hebrew school of the various countries seek their unity in manifold ways. In his Hebraism, Gniessin takes the traditional road shown almost a century ago by the father of Slavic and Russian music, the great Glinka, who in his Jewish songs from the opera, "Prince Kholmisky," has given the first example of musical Hebraism. (In this he was followed by Rubinstein, Moussorgsky and Rimsky-Korsakoff).

Krein's Hebraism has a Ravelian touch; there is not a trace of affinity with Honegger, Milhaud or Bloch.

In Russia the tremendous development of the Jewish musical activity, in connection with the persecution of the Tsardom, could be considered one of the powerful causes of the tremendous interest in Hebrew national music. After the revolution we feel a certain decrease of that nationalistic pulse, particularly in connection with the dislike of any nationalism prevailing in present-day Russia.

Those authors who are the most conscious of the Hebraic art-problem are its organic adherents, and like Alexandre Krein, of course, stay faithful to their art-religion and continue to develop their style with marvelous results.

But those less conscious of their racial destiny, the elemental creators like Feinberg, are less resistant. It seems to me that even Gniessin has started lately to give up something of his ardent Hebrew nationalism. His last work, "A Sketch for a Symphonic Monument" written on a revolutionary subject, revives again the methods and psychology of the Russian national school, with all its characteristic traits and even with its faults. Whether this is a testimony of a certain instability of the very idea of Hebrew national music or of its tardiness—one must admit that this idea came rather late—it is difficult to say.

Part Played by Revolution

Very likely, the decrease of racial antagonism in Russia after the revolution played an important part in this, and the flower of Hebrew musical nationalism, nursed by the national grief, was deprived of its juices. On the other side, the strength of the whole Hebrew musical movement, its independence from Russian events and organic growth, is shown very definitely in the fact that the idea of musical Hebraism sprang up in various countries independently of each other—and everywhere it bears fruit.

I would be at a loss to give preference to anyone of the three above named authors, Feinberg, Krein and Gniessin, owing to the great difference in their gifts and channels of their creation. However, in the aspect of a purely Hebraic national school, the primacy belongs to Alexandre Krein; he is the most faithful and convinced adept of this school; he absorbed more deeply than others the spirit of the old Hebrew melodies. His talent has found in this way altogether original, new and adequate, means of expression. On this strength his works are already part of musical history and a lasting incarnation of the national soul in art forms.



IN making the announcement in the issue of Dec. 11 of the engagement of Charles M. Courboin, Belgian organist, by the Chicago Musical College for the next summer school session, a wrong picture was inadvertently used. MUSICAL AMERICA takes this opportunity of presenting the correct picture of Mr. Courboin, the illustration which should have been used in the original announcement, and regrets exceedingly that the mistake occurred.

SAVANNAH CLUB OPENS WINTER CONCERT SERIES

Charles Stratton and Elizabeth Gutman Are Among Soloists—Junior Group Gives Program

SAVANNAH, GA., Dec. 18.—The Savannah Music Club presented Charles Stratton, tenor, in the second concert of its artists' series, on Dec. 2. The opening event had been given by the Tipica Orchestra. Both attractions were well received by large audiences.

The club gave its first concert of the season by resident artists recently. The members presented were Pauline Comer, soprano; Mildred Jerger, violinist; Angela Altick, pianist; Sam Lawrence, cellist, and Emma Coburn, accompanist.

The Junior Music Club gave its first concert of the season at the Lawton Memorial. The club gives these concerts once a month and is rapidly developing the musical talent of the younger people.

The Jewish Educational Alliance opened its concert-lecture course with a costume recital by Elizabeth Gutman. She was greeted by a large audience, and her folk-songs were especially appealing. She was accompanied by Mollie Bernstein, who will leave after Christmas for New York to join Doslina Giannini for her concert tour.

William Longwater, violinist, was presented in concert at the Jewish Alliance by the Junior Hadassah Chapter. He was heard by a very large audience, and received an ovation. He was assisted by Rita Seay Aprea, soprano, and Fannie Cooley Eisenberg, accompanist. DORA S. MENDES.

Florida State College Hears Program of Carols

TALLAHASSEE, FLA., Dec. 18.—Jean Munselle Campbell, director of the Florida State College Glee Club, offered to the public an impressive Christmas service on Dec. 12. It was given as a "carol fest." Included in the program were Biblical scenes. Miss Campbell sang the Bach-Gounod Ave Maria, with cello obbligato. The auditorium was filled to capacity.

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LOCAL TALENT PRESENTS "PIRATES" TO SAVANNAH

Gilbert & Sullivan Opera Staged with Credit to Director and Ingenuity of City's Musicians

SAVANNAH, GA., Dec. 18.—The Savannah Civic Opera Association presented Gilbert & Sullivan's opera "The Pirates of Penzance" in the Municipal Auditorium on Dec. 14, with local chorus, principals and orchestra. The presentation was a personal triumph for Luther Williams, who directed the opera. A special feature of the performance was the splendid work of the chorus, which showed the result of excellent training. The orchestra also did exceptionally fine work. Principals were well chosen and portrayed the various characters with real dramatic talent.

The cast follows: Richard, George Rogers; Samuel, Vestre Medernach; Frederic, Gordon Hanson; Major-General Stanley, J. A. Spreng; Edward, John Y. Dyer; Mabel, Lois Pugh; Edith, Mrs. J. B. Beacham, Jr.; Kate, Billy Snowden; Isabel, Ellen Bassett; Ruth, Mrs. Isaac Blumberg.

Members of the chorus were: Mildred Garvin, Myrtle Milton, Frances Carter, Thelma Beach, Lillian Walton, Alice Hillis, Marion Mendel, Irene Norvees, Battey Berrien, Lettie Lee Beery, Cecil Burroughs, Gene Burroughs, Mrs. R. E. L. Hunt, Mrs. C. Cope, Mrs. A. Burroughs, Mrs. T. J. Wren, Mrs. Paschall, Mrs. Stokely, Helen Milton, Ruby Ihly, Mrs. J. M. Ives, Louise Davis, Arthur Collins, Alphonso Wise, Dennis M. Harvey, Bobby Elms, Herbert Levington, Harry Ravenscroft, Rufus Chapman, A. W. Austin, E. A. Siles, Earl Dexter, Arthur Dexter and Ernest Wilson.

The personnel of the orchestra was: W. Wolf, J. Jacoby, Rosalind Hellman, Loraine Bowman, Edward Patton, Samuel Lawrence, J. Wolf, C. E. McGailliard, Mrs. J. Wolf, H. J. Applewhite, Dr. W. T. Belford, A. B. Conway, Albert Murphy.

Minnie Wood, the regular accompanist of the association, was at the piano. Pauline Slater was the stage manager, and the properties were in charge of Mrs. E. H. Abrahams, chairman; Mrs. Edgar Wortsman and Sarah Cunningham. Costumes were arranged by Mrs. A. J. Cohen, chairman; Mrs. H. Wallin and Mrs. J. E. D. Bacon.

Detroit Musicales Gives Christmas Program

DETROIT, Dec. 18.—The Tuesday Musicales gave a Christmas concert in the Universalist Church recently under the direction of Madge Miller and Mrs. Horace Bigelow. The program was provided by Mrs. Darius McLean and Minnie Caldwell Mitchell, organists; Annis Dexter Gray and Fredericka Sims Hull, singers; Helen Burr Brand, harpist; Thelma Newell, violinist; Juanita Dudley, cellist; and Gertrude Heinze Greer, accompanist. M. McD. F.

Mu Phi Epsilon Installs Atlanta Chapter

ATLANTA, GA., Dec. 18.—Mu Omega Chapter of Mu Phi Epsilon was installed in the Atlanta Conservatory recently by the national treasurer, Mary Whitson, who is a member of the faculty of Brenau College School of Music. This addition brings the number of active chapters up to forty-eight. Besides the active chapters, the sorority now counts twenty active alumnae clubs which are located in many of the large cities and towns of the country. M. B. H.

Myra Mortimer Gives Berlin Recital

Myra Mortimer was heard in a recent return recital in Berlin, according to foreign dispatches. The mezzo-soprano won especial praise for the warmly lyric quality of her singing in lieder by Schubert and others. The singer included a group of American songs on her program.

MARTURO VITA

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Letters to the Editor

Youth vs. Experience

To the Editor of MUSICAL AMERICA:

Will you please throw the weight of your influence on a project I have in mind? It is this: give young artists of every kind, singers, pianists, violinists, cellists *et al*, wide and constant public experience from the moment they are ready for such exacting work, but prohibit them, absolutely, from appearing before the public until they are at least fifty years old.

On second thought, I'll knock off ten years in exceptional cases and allow that musicians of extraordinary ability are ready to appear at the age of forty.

This scheme has taken shape in my mind following the appearance this season of those two magnificently veteran artists Mme. Schumann Heink and Mr. Rosenthal. Who is there among younger artists to quite equal them in their respective fields? I ask you.

The most opulent tone in the world, be it vocal or instrumental, cannot compensate for the lack of experience from which all artists under the age of forty (or thereabouts) must suffer. Nor can the completest technical equipment suffice if it be not used by an intelligence that has become ripened through some twenty-five years of study and public contacts.

Patti, at the age of sixty-three, singing "Voi che sapete" with a beauty of Mozartean phrasing that I've never heard equalled before or since; Calvé,

on her last American tour, singing rings around many of her younger sisters; Albani, at the close of her long career, singing "O For the Wings of a Dove" with intensely dramatic effect and with a *legato* that Clara Butt pronounced the most perfect known among all singers; Carreno, white-haired and proud of being a grandmother, giving us new views of Beethoven and Schumann; Leopold Auer, playing classical music with a power not to be surpassed—such thrills like the more recent ones of Schumann Heink and Rosenthal, are among the richest I can remember.

ADA SMITH BUTLER.

New York, Dec. 20, 1926.

Concertized Wagner

To the Editor of MUSICAL AMERICA:

Those of us who have attended operas from our youth up often do not give pause to the effect of operatic acting upon actors of the legitimate stage. For instance, an actress tells me that she always loved Sunday night concerts at the Metropolitan because she loved the voices of the singers, loved the music they sang and loved the way they sang it. But to witness an operatic performance disturbed her greatly because of the theatrical incongruities. She had once a gentleman friend who was an opera fan and who used to take her to opera in the good old days of Abbey and Grau. Once it was "Faust," and the sight of an ample prima donna "in a ri-

diculous blond wig trying to look like *Marguerite*" so offended my informant that she really couldn't enjoy the music. But worse was yet to come. "Once," she says, "my friend took me to 'Parsifal' and the performance made me so mad that I never went out with him again." Harsh punishment, perhaps, but she felt he deserved it. All of which brings me to the point of this letter, which is that Wagner sounds best as Walter Damrosch gives him in concert versions.

HAROLD LACROIX.

Brooklyn, Dec. 18, 1926.

SING ANCIENT CAROLS

New Haven Choir Heard in Annual Programs of Christmas Music

NEW HAVEN, CONN., Dec. 18.—The annual program of Phi Beta Kappa Christmas carols was given by the New Haven Choir under the direction of David S. Smith, dean of the Yale School of Music. The concert was held in Battell Chapel on a Wednesday evening, and repeated on the following Thursday and Sunday. These annual concerts, for which the public is indebted to Edward Bliss Reed, have become a feature of the Christmas season.

The choir, as in previous years, was assisted in a capable manner by Pauline Voorhees, at the piano, and by H. Frank Bozian, who played two organ numbers, a Christmas chorale of the seventeenth century and Mallory's "Holy Night."

On Wednesday evening the program included carols dating back to the fifteenth century, and there was none later than 1818—Gruber's "Silent Night." The audience joined in singing "Adeste Fideles," and "The First Noël." The choir sang with beauty of tone.

An open meeting of the New Haven Woman's Club was held at Center Church House recently when an interesting lecture-recital on "Music of the Bible" was given by Charles N. Lamp-here.

The annual costume recital by the St. Ambrose Music Club was given in Center Church House recently. Folk-songs and compositions characteristic of many lands were heard.

ARTHUR TROOSTWYK.

OMAHA APPLAUDS OPERA

Manhattan Company, Carl Flesch and Lauritz Melchior Appear

OMAHA, NEB., Dec. 18.—The Students Activities Association of Technical High School presented the Manhattan Opera Company in two operas, "Pagliacci," and "Nanioko San" by Aldo Franchetti, in joint performances with the Pavley-Oukrainsky Ballet recently. Capacity houses attended both performances and enthusiastic applause greeted all the artists. Tamaki Miura in "Nanioko San" was a leading figure. The success of these attractions reflects much credit on Mrs. Fred G. Ellis, who is head of the music department at Technical High School.

The Tuesday Musical Club, Mrs. Lucien Stephens, president, presented Lauritz Melchior, tenor, and Carl Flesch, violinist, at an earlier date.

The D. A. R.'s presented one of their members, Mrs. Henry Clyde Miller, soprano, in recital. Mrs. Miller was assisted by Mrs. Karl Robert Werndorff, pianist; Grace Leidy Burger, violinist, and Virginia Mulholland, harpist.

MARGARET GRAHAM AMES.

Shattuck Plays in Holland and Germany

Arthur Shattuck, American pianist, in the course of an extensive European tour, has been heard recently in Amsterdam and Berlin. In the latter city he was heard at the Bechsteinsaal, playing Brahms' Sonata in F Minor and older works with elasticity and incisiveness of style.

OPERA FIGURES IN INDIANAPOLIS FARE

Schmitz Heard in Artist Series—Flonzaleys Specially Honored

By Pauline Schellschmidt

INDIANAPOLIS, Dec. 18.—Feodor Chaliapin and his opera company gave a fine performance of "The Barber of Seville" before a large audience in the Murat Theater, Dec. 6. Upon this, his first appearance in Indianapolis, Mr. Chaliapin left the general impression of a great artist. In the fine cast were Elvira de Hidalgo, Giuseppe La Puma, Giorgio Durando, Anna Lissetzkaya, Giacomo Lucchini and Vincenzo Cicorelli. The last-named replaced Joseph Bobrovich, who was prevented by illness from appearing. Eugene Plotnikoff was the conductor. The *mis-en-scène* deserves special mention, being unusually attractive for a company on tour.

The second artist program sponsored by the Indianapolis Matinée Musicale was provided by E. Robert Schmitz, pianist, on Thursday afternoon, Dec. 9, in the Masonic Temple. In his program of Bach, Scarlatti, Chopin, Debussy, Ravel, Whithorne and de Falla, Mr. Schmitz displayed excellent technic and a spirit which won for him warm applause. He was gracious in responding to extras.

At the Indianapolis Männerchor on Sunday afternoon, Dec. 12, the Flonzaley Quartet again offered one of its programs of chamber music. After some fifteen appearances at the Männerchor concerts, the Flonzaleys have been made honorary members. The Mozart Quartet in D, Bloch's "Pastorale" and the Beethoven E Minor, Op. 59, No. 2, composed the program. Two extra numbers were also given.

The Christmas program at the Herron Art Institute on Sunday afternoon, Dec. 12, brought out an overflow audience to hear a program given by Mrs. James Ogden's chorus, Hazel Simmons Steele, Louise Schellschmidt-Koehne, Alberta McCain Gaunt, Helene Glossbrenner and Dorothy Knight Greene.

Minneapolis Students Compete for Orchestral Appearance

MINNEAPOLIS, Dec. 18.—Twenty-five high school students will enter competition shortly for the right to represent Minneapolis high schools as a piano soloist at the last of the Minneapolis Symphony concerts in February. Each student will play one movement from a concerto, the teacher playing the second piano. J. H. Burquist, head of the harmony department of the Minneapolis public schools, is to be one of the judges. Other judges will be chosen from the music departments of the high schools, the University of Minnesota and from the ranks of the orchestra. Ruth Anderson, instrumental supervisor in the public schools, is in charge of the contest.

G. S., JR.

Chattanooga Welcomes "Barber"

CHATTANOOGA, TENN., Dec. 18.—"The Barber of Seville" was recently given by Feodor Chaliapin and his opera company in the Memorial Auditorium. The opera was sung in excellent style, all the participants being admired in their respective rôles. Mr. Chaliapin was *Basilio*; Giuseppe La Puma, *Bartolo*; Joseph Bobrovich, *Almaviva*; Giorgio Durando, *Figaro*; Giacomo Lucchini, *Fiorello*; Elvira de Hidalgo, *Rosina*. Eugene Plotnikoff conducted.

H. L. S.

SAN JOSE "MESSIAH" IS FIRST IN THREE SEASONS

A Cappella Christmas Songs Are Heard—Fjeril Hess Gives Folk-Songs—Teachers' College Entertains

SAN JOSE, CAL., Dec. 18.—The Vallsingers gave San José its first presentation of "Messiah" since the departure of the College of the Pacific three years ago. Excellent soloists—Leda Gregory Jackson, soprano; Esther Houk Allen, contralto; Homer de Wit Pugh, tenor, and William Edward Johnson, baritone—added much to the artistry of the performance. The chorus, under the direction of Leroy Brant, did commendable work. Myrtle Shafer officiated at the organ.

The San Jose Music Study Club presented Fjeril Hess in a program of folk-songs of many nations at its last meeting of the year. The Schofield Hall of the Y. W. C. A. was well filled with auditors who were fascinated by Miss Hess' charming presentation of the music of the people she knows well. Her Czech, Russian, and Polish numbers, as

well as those of the northern countries and the Orient, were delightfully given. Miss Hess has a soprano voice of power and a heart-reaching quality. She interspersed her program with explanatory comment and played many of her own accompaniments on the balalaika and again on the ukelele. For a few of the songs piano accompaniments were played by Mrs. Earl Towner.

The A Cappella Choir from the College of the Pacific gave a program in the First Methodist Church the evening of Dec. 13 under the direction of Charles M. Dennis, its organizer and director, and dean of the Conservatory of the College. Christmas songs were a feature of the program, which was delightfully sung throughout.

The faculty of the State Teachers' College entertained their friends with a program of music in the Hotel St. Claire the afternoon of Dec. 12. Easton Kent, tenor, and Eva Gruninger Atkinson, contralto, both of San Francisco, were the artists and fully maintained their respective reputations for artistic work.

MARJORY M. FISHER.

Pittsburgh Events are Enjoyable and Have Varied Character

PITTSBURGH, Dec. 18.—The East Liberty Orchestra, under Oscar W. Demmler, gave a concert in the Schenley High School Auditorium on Dec. 14. This orchestra is composed of high school students and was founded in 1919. Their efforts are noteworthy, and Mr. Demmler is doing an excellent work; the program was well played. The orchestra was assisted by Mathilda Flinn, dramatic soprano. Dr. Frank J. Brosky presented Eva Young, violinist, in recital in Carnegie Lecture Hall on Dec. 15. The young artist performed creditably. Those in attendance predicted a bright future for her. Her program contained the Handel Sonata in G Minor and Lalo's "Symphonie Espagnole," in addition to shorter compositions. Sig-mund Spaeth, critic and lecturer, addressed students of the University of

Pittsburgh recently on "The Common Sense of Music." Dr. Spaeth made a deep impression. May Beegle presented Raquel Meller in Carnegie Music Hall, where the artist pleased a critical audience.

W. E. B.

Muskingum College Sponsors Concerts

NEW CONCORD, OHIO, Dec. 18.—The concert series at Muskingum College was opened by a lecture-recital on Beethoven by Donald Francis Tovey. He held the close attention of his large audience. The seventh annual presentation of "Messiah" was given in Brown Chapel by the Muskingum College Choral Society of 160 voices, under the leadership of Thomas Hamilton, with Howard Ralston at the organ and Lucy A. Wilcox at the piano. The solos were capably sung by Joyce Bannerman, soprano; Jean McCrory Newman, contralto; Will Rhodes, tenor, and Fred Newman, bass.

T. H. H.

Elena Gerhardt Appears with Strauss Abroad

Nearly 5000 persons greeted Elena Gerhardt, lieder singer, and Richard Strauss when they appeared together in a joint concert recently at Manchester, England, according to cable reports. It was Miss Gerhardt's twentieth sold-out performance this season, others including appearances in Dresden, Breslau, Berlin, Leipzig, Frankfurt and London. Miss Gerhardt will sing again in America next season.

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People and Events in New York's Week

Lyell Barbour Plays in America Between Tours of European Countries



Photo by Lusselle
Lyell Barbour

Though his career in public has not covered so many years, life with Lyell Barbour, gifted young American pianist, has of late been just one recital after another. Mr. Barbour is a native of Illinois, but he has spent the last few seasons abroad, living chiefly in London. On Dec. 9, after having won high praise in concerts in England and on the continent, Mr. Barbour was heard in recital in New York, in Aeolian Hall, in which the musical metropolis on this side of the water was permitted to judge of the artistic growth he had made since he was last heard here.

During the spring Mr. Barbour gave three recitals in the other Aeolian Hall that has figured for so many years in musical annals—that in London. In April he gave a recital in Rome and was heard at a musicale in Palazzo Massimo, in the same city.

Several important musicales in London during the season were noteworthy among his activities, including appearances before the Duke of Connaught, Princess Ingrid of Sweden and Princess Marie Louise. On Sunday afternoon, Oct. 10, he played in Albert Hall, London, and on another occasion at Eastbourne in the Bach Three-piano Concerto in D Minor, the other pianists being Rae Robertson and Denise Lassimonne.

An extensive tour of Germany and Holland consumed the months of October and November, and included two recitals in Bechstein Hall, Berlin, and others in The Hague, Amsterdam, Munich, Frankfurt, Cologne, Dresden and Leipzig.

On his present American tour, Mr. Barbour has been heard in Bloomington, Ill., and Cedar Rapids, Iowa, in addition to his New York engagement.

Shortly he returns to England for concerts with the Kutchner String Quartet in Aeolian Hall on Feb. 17, and for concerts in Holland and Germany in April, and in London in May.

Dmitri Smirnoff to Give N. Y. Recital

Dmitri Smirnoff, Russian tenor, who came from Paris a few weeks ago to sing in the opening performance of the Washington Opera season in Tchaikovsky's "Pique Dame," will be heard during his visit in a New York recital. As his American stay is limited, Mr. Smirnoff will give only one concert, on Sunday afternoon, Dec. 26, in Aeolian Hall. He will sail next day on his return to France.

Guild of Vocal Teachers Plans Convention and Annual Dinner

The annual meeting of the Guild of Vocal Teachers was held recently in Studio 21, Metropolitan Opera House Building. The board of directors, re-elected to office, consists of: president, Anna E. Ziegler; vice-president, Florence Turner-Maley; treasurer, Blanche Sylvana Blackman; recording secretary,

Henrietta Speke-Seeley, and corresponding secretary, Janet Hedden. The annual reports of the president and chairmen of the various committees attested to co-operation among the members of the Guild and the constructive policy of the organization. The annual Guild dinner will be given at the Hotel McAlpin, Thursday evening, Jan. 27. Among the activities of the Guild during the coming year, plans are being made to hold a May convention in which the co-operation of all voice teachers, patrons of music and vocal organizations throughout the country is invited. This will be the first convention of its kind, the Guild states, planned and conducted solely in the interest of vocal art.

Rich and Torello to Present Christmas Concert at Metropolitan Museum

In the Saturday lecture course at the Metropolitan Museum of Art, a concert will be given on Christmas Day at 4 o'clock on the violon d'amour and contrabass by Thaddeus Rich and Anton Torello. Dr. Rich was for many years concertmaster and assistant conductor of the Philadelphia Orchestra, and is at present curator of the Wanamaker collection of old instruments, and head of the music department of Temple University in Philadelphia. Mr. Torello is first double-bass of the Philadelphia Orchestra. His instrument was made by Buillaumi in 1767 and, instead of the customary four strings, has but three. Both in the use of this three-stringed type of "bull fiddle" and in the construction of the bow, which is like that of a cello, Mr. Torello follows the precedent of Bottesini, one of the most famous performers on this instrument.

Zeta Wood Presents Arthur Singer

Zeta V. Wood presented Arthur Singer, a pianist from Toronto, in her studio in Steinway Hall on Dec. 15 to a large gathering. Mr. Singer played a Chopin group and some pieces by Godowsky, Reinecke, Scharwenka, and the "Mephisto" Valse of Liszt, the last being the culminating number in a display of virtuosity, particularly in rapid octaves and agile wrist movement, which characterized his performance. Mme. Wood was in excellent voice and showed consummate artistry in her singing of a group of old English songs, French numbers by Paladilhe, Delibes and Fauré and some moderns. Her diction and phrasing, especially in the old song, "When Love is Kind," were exemplary. Ida Bird provided excellent accompaniments. G. F. B.

Children Celebrate Christmas at Institute of Musical Art

One hundred and fifty children of the preparatory centers of the Institute of Musical Art gave a Christmas program at the Institute Dec. 18. Assisting artists were Maurine Thompson and Lillian Dochman. The program included the processional, "Hark, the Herald Angels Sing," with Miss Dochman at the organ; the "Pastoral" Symphony from "Messiah" by the orchestra; three tableaux, "The Christmas Tree," "The Shepherd" and "The Three Kings" by Cornelius; and the choruses, "Christ, the Friend of Children" and "The Christ Child," also by Cornelius.

Milhaud Tours in Lecture-Recitals

Darius Milhaud left New York for an extensive lecture-recital tour, which will keep him moving about the country for the next six weeks. After his two orchestra appearances in New York with the New York Symphony and Philharmonic orchestras, he went to Boston to appear there with the Symphony under Koussevitzky, in his "Carnaval d'Aix." His tour began in Albany, and before he returns he will have touched cities at points of the compass as far removed as Birmingham, Ala.; Santa Barbara, Cal.; Portland, Ore.; Minneapolis and St. Paul and many cities en route to all of these. Mr. Milhaud ends his tour in Montreal the last day of January.

Gil Valeriano, Spanish tenor, is to make his Baltimore debut on Dec. 15, in a joint recital with Sascha Jacobson. He will make his Boston debut on Jan. 22 in an individual recital.

MANNES LEADS CONCERT

Greenwich Event for Young Introduces Boy Soloist—Beethoven Sonata Series

David Mannes recently conducted the second of the three Greenwich, Conn., Orchestral Concerts for Young People. The program, which introduced ten-year-old Stephen Hero as soloist in the first movement of the Viotti Concerto, No. 22, was devoted to dance music of three centuries and a dozen nations.

The concert was given in Washington High School, which was well filled. The series is being given under the Woman's Club auspices. The list included works of Glinka, Gluck, Bach, Boccherini, Brahms, Saint-Saëns, Johann Strauss, Grieg, Delibes, Tchaikovsky and George Gershwin.

The final concert in the Greenwich series will be given on Jan. 19, when a program of operatic and pictorial music will be presented by Mr. Mannes and the orchestra.

Mr. and Mrs. Mannes gave the second of their Beethoven series at the David Mannes Music School on Sunday afternoon, Dec. 12. They played the Sonata in A Minor, Op. 23, and the Sonata in F, Op. 24. The recital hall of the School was filled for the first and second recitals. Mr. and Mrs. Mannes are giving the ten sonatas for violin and piano at a series of Sunday afternoon recitals in commemoration of Beethoven's anniversary. The next program was to be given on Dec. 19, and the final one on Jan. 9.

The annual Christmas program of the David Mannes Music School was to take place on Tuesday afternoon, Dec. 21. The Holland Trio was scheduled to join with the students in presenting a special program to include Christmas carols.

Hilger Trio Returns to America Soon

The Hilger Trio, concertizing in Europe with success, was heard in Berlin, Munich and important cities in Holland, Vienna and Budapest. The sisters are returning to this country the first week in January. Their American concert tour, under the management of Annie Friedberg, begins Jan. 14 in Watertown. Bookings during January and February include Columbus; New Lexington, Ohio; Louisville; Webster Groves, Mo.; St. Louis; St. Charles, Mo.; Detroit; Chambersburg, Pa.; Philadelphia, and Freehold, N. J.

Virgil Students in Saturday Recitals

Two piano recitals by students of the Virgil Piano Conservatory were given on recent Saturday afternoons. On Dec. 4 Charlotte Zelansky and Dorothy Tsantilis were heard, assisted by Alma Blood and a class in technic. The second recital was given by young students from the children's department in Rumford Hall on Dec. 11. Appearing were Dora Richter, Rose Pello, Minnie Fink, Edith Rosen, Rose Drazen, Albert Greenberg, Mary Mahoney and Evelyn Peyser.

Yale Engages Mildred Dilling

Recently returned from abroad, where she had great success, both on the Continent and in England, Mildred Dilling, harpist, has been engaged by Yale University School of Music, New Haven, Conn., as soloist with the New Haven Symphony on Jan. 23.

Wildermann Institute Entertains at First Musical Tea

The Wildermann Institute of Music gave the first of a series of musical teas at its New Staten Island home recently. The program was furnished by four of the junior students, Helen MacFarlane, Rosemarie Neumann, Susan Stanbery

and Muriel Cantor, who played from the works of Handel, Mendelssohn and Schubert; and by Jane Petranich, an artist pupil, who played a Liszt "Hungarian" Rhapsody. These musicals and teas will take place every second Sunday afternoon, each time a different group of students appearing. All future musicals will also include students from the violin and voice departments as well as the piano. During the week between Christmas and New Year, the members of the faculty will tender the students of the Institute a party and dance.

Pro-Arte Quartet to Use Rare Instruments in Wanamaker Concert

The Pro-Arte Quartet of Brussels, now on its first American tour, will give one of its "farewell" American concerts for this season in the Wanamaker Auditorium on Thursday afternoon, Dec. 30, assisted by Marcel Grandjany, French harpist. The program will mark the first use in America of a quartet of rare Italian instruments made by Guadagnini and selected from the Rodman Wanamaker collection. This is said to be the first time in New York musical annals that a complete quartet of Guadagnini instruments will have been heard in concert. The Quartet will give first American performances of works by Rieti and Milhaud, both compositions being dedicated to and written especially for the Pro-Arte Quartet. In addition, the program will include a revival of the String Quartet by Verdi, which has not been heard in New York for a number of years. Mr. Grandjany will be heard with the Quartet in two Debussy dances and the Quintet for strings and harp by the late André Caplet. The officers and members of the Pro-Musica Society, which has been jointly responsible with the Library of Congress for bringing the Pro-Arte Quartet to America, will be special guests of the Auditorium direction on this occasion.

Notables Attend Axman Reception

Glady's Axman, soprano of the San Carlo Opera Company, held a reception in her New York home on Dec. 15. Among those present were Marie Tiffany, Cecil Arden, Mr. and Mrs. Gustavus Town Kirby, Mr. and Mrs. William J. Graham, Mr. and Mrs. Woody Charske, Mr. and Mrs. William A. Taylor, Mr. and Mrs. Edwin Franko Goldman, Spencer Welton, Andrea de Segura, Ethel Peyser, Beatrice Maude, George Reimherr, Josephine Vila, Charles Stuart-Linton, Cesare Sturani, Harry Solon, Walter Koons and Neville Fleeson.

Joyce Bannerman Booked for Recitals

Joyce Bannerman, American soprano, who made her New York debut a year ago, will be heard in Boston on Feb. 15 and Milton on March 16. Miss Bannerman is engaged for a number of oratorio concerts in the Middle West during December.

Stuart Gracey Sails for European Engagement

Stuart Gracey, young American baritone, who made a flying trip to the United States, returned to Italy on the Roma recently to fulfill operatic engagements. Mr. Gracey made his American debut in "The Barber of Seville" at the Eastman Theater, Rochester, in 1924, followed by a successful appearance as Tonio in "Pagliacci" at the Politeama Giocosa of Naples last October.

Charles King Fills Engagements

Charles King, pianist, appeared recently as assisting artist with Susanne Keener, soprano, at her recitals at the Brooklyn Academy of Music, Nov. 29 and at Corning, N. Y., Dec. 3.

NEW YORK STRING QUARTET

CONCERT MANAGEMENT ARTHUR JUDSON

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In the Artists' Route=Book

Kathryn Meisle has been re-engaged for the Newark Festival on May 4.

Harold Henry will give a piano recital in Aeolian Hall on Jan. 20.

The London String Quartet has been booked to appear with the Music Club in Galveston, Tex., on Jan. 31.

Joyce Bannerman was scheduled to sing the soprano part in "Messiah" in New Concord, Ohio, on Dec. 10.

Beatrice Martin, soprano, has been engaged as one of the soloists for the United American Art Series in Town Hall on Jan. 25.

Wellesley College has engaged Lambert Murphy for an appearance on Jan. 7. Mr. Murphy appeared in Boston with the Apollo Club on Nov. 23.

William Murdoch, English pianist, introduced here last season, will return for a second visit in January, remaining until the latter part of April.

Willem Durieux, 'cellist, who has not been heard in New York for a year, will give a recital in Town Hall on Tuesday evening, Feb. 15.

Elsa Alsen has been engaged for Wagner performances to be given on the Pacific Coast—San Francisco and Los Angeles, next fall.

The Cleveland Orchestra, under Nikolai Solokoff, will give its only New York concert of the season in Carnegie Hall on Jan. 18.

Vera Ward, a young pianist from Milwaukee, will make her New York debut on the afternoon of Feb. 22, Washington's Birthday, in Aeolian Hall.

Myra Reed, pianist, will make her first appearance in New York in a recital in Aeolian Hall, on the afternoon of Jan. 27.

Allen McQuhae gave a radio concert in New Orleans on Dec. 12, and a concert in Godfrey, Ill., on the sixteenth. On Dec. 30 he will again broadcast for A. Atwater Kent from Toronto.

Zlatko Balokovic scored a great success in two concerts in Prague, Czechoslovakia. According to cable advices, he aroused sensational enthusiasm at his concert in Cologne.

Charles Naegele, pianist, will appear in joint recital with Mary Lewis in Fitchburg, Mass., this week. On Jan. 7 Mr. Naegele will give his second New York recital.

Mischa Levitzki, pianist, has just been booked for the Evanston Festival in May. He will appear as soloist with the Chicago Symphony under Frederick Stock playing Beethoven's C Minor Concerto.

Maria Kurenko, Russian coloratura soprano, has been booked for the Musical Art Club of Charleston, S. C., on Wednesday evening, Jan. 5 and Allen McQuhae, tenor, will be their soloist on Feb. 23.

Hugo Kortschak, who gives his annual violin recital in Aeolian Hall, Sunday afternoon, Jan. 2, has been invited to appear before the Nebraska State Music Teachers' Association, at its meeting in Lincoln, on Feb. 10.

The Flonzaley Quartet and Ernest Hutcheson have been engaged for a performance of Schumann's Quintet to be broadcast from Station WEAJ on Jan. 11. They will be heard in the "Ever-ready Hour."

Alexander Bloch Is Soloist with Buffalo Rubinstein Chorus

When the Rubinstein Chorus of Buffalo opened its winter season with a concert in the Hotel Statler, Alexander Bloch, violinist, appeared as soloist. Mr. Bloch played two groups, in both of which he won much appreciative applause. In his list were transcriptions of compositions by Tchaikovsky, Wag-

ner, Brahms and Chopin, and "Baal Shem" by Ernest Bloch, "Malaguena" and "Spanish" Dance No. 8 by Sarasate. Buffalo had enjoyed Mr. Bloch's art before, for a few seasons ago he appeared on a program of the Chromatic Club.

Yelly D'Aranyi, violinist, who will make her first American concert tour, under the Annie Friedberg Management next fall, has just appeared before an audience reported to be the biggest in the history of the Royal Dublin Society, which is over 200 years old.

Barbara Lull, young violinist who played the B Minor Saint-Saëns Concerto with the American Orchestral Society on Dec. 20, in Aeolian Hall, has been engaged as soloist with the St. Louis Symphony on Feb. 6 and the Peoples' Symphony in Boston on Feb. 20.

Guy Maier and Lee Pattison have finished their fall schedule of twenty concerts. Their winter schedule will start on the Pacific Coast and will include another twenty concerts before the end of February. In early April the two will sail for Europe.

Doris Niles, dancer, will give a third recital in Carnegie Hall on Tuesday evening, Feb. 1, when she will present a program of classical, interpretative, Oriental, Spanish and Russian numbers. She will again have the assistance of an orchestra conducted by Louis Horst.

Mischa Levitzki, pianist, has completed his fall tour of fifteen concerts, which extended as far west as Colorado Springs and as far south as Atlanta, Ga. He will begin his winter schedule with a recital in Boston on Jan. 8 and is booked for over twenty-five concerts in January, February and March.

Lambert Murphy returned to New York recently from a month's tour of the Midwest and South, stopping over on his way through Chicago to give his annual recital in the Playhouse. His Boston recital was scheduled on Nov. 23 in Jordan Hall. His New York recital comes later in the season.

Helen Stanley, known to the radio world through her previous singing in the Atwater Kent Series, "appeared" over Station WABC of the Atlantic Broadcasting Company, on Dec. 17, being heard in the *Micaela* aria, Landon Ronald's "Down in the Forest," and in the "Rigoletto" quartet and the "Good-night" quartet from "Martha."

The London String Quartet, which has been touring South America successfully since last June, arrived in New York Dec. 15 on the Vestris. The first concert will be given in Hartford, Conn., on Jan. 4. The players will give two Beethoven festivals of a week each—six consecutive performances—one in Buffalo and one in Aeolian Hall, New York.

John Corigliano, violinist, who recently gave a recital with Marion Talley in Waterbury, Conn., has been signed for a tour with this soprano for January and February. The tour will include fifteen cities, beginning in Philadelphia on Jan. 5 and ending in Cleveland on Feb. 8. Included will be concerts in Houston, San Antonio, and Fort Worth.

Dusolina Giannini, with her mother and her manager, Daniel Mayer, returned last week on the Deutschland from an extensive European tour. Miss Giannini spoke with enthusiasm of her European experiences and over her American prospects. She will begin her American tour with an appearance with the New York Symphony on Dec. 30, and is booked from that date until May for a coast-to-coast tour.

Orloff to Make Private Appearances
Nikolai Orloff, pianist, who played with the New York Symphony in Car-

negie Hall on Dec. 10, will probably give a second concert in Boston the first week in January. On the evening of Dec. 12, Mr. Orloff gave a private musicale at the home of Mrs. Henry Dupont. and on the evening of Jan. 6 will share a program with Kathryn Meisle, at a private musicale at the home of Mrs. Reginald de Koven. The previous afternoon Mr. Orloff will play in Washington at the home of Mrs. Lawrence Townsend, and on Jan. 7 will give a farewell concert in New Rochelle, sailing for France on the eighth.

Uarda Hein Heard at Liederkrantz Event

The Liederkrantz Society of New York gave a very interesting concert in its own auditorium on Dec. 11 in which the male chorus, under Richard Fuchs-Jerin, and the orchestra, conducted by Hugo Steinbruch, provided the concerted numbers. Charlotte Ryan, who substituted for Edith Fleischer, and Uarda Hein, pianist, were the soloists. Interest was manifested in the debut of Miss Hein, who is a daughter of Carl Hein, director of the New York College of Music and pupil of August Fraemcke of the same institution. She played the first movement of Grieg's Concerto with orchestra and not only overcame all its technical difficulties with apparent ease but disclosed musicianly talent and interpretative ability which bodes well for her artistic future. Miss Ryan was heartily applauded after each of her songs, in which she was ably assisted by Paul Eisler at the piano. The orchestra was heard in numbers by Goldmark, Wagner and Poldini. The chorus gave pieces by Gulbins, Nassler, Rheinberger and others. The hall was crowded and the applause was enthusiastic.

G. F. B.

Schmitz Plays with Three Orchestras in As Many Weeks

E. Robert Schmitz, French pianist, returned to New York to play with the Philharmonic Orchestra on Dec. 23 and 24, giving the first performance in that series of de Falla's "Nights in the Gardens of Spain," and Strauss' "Burlleske." Preceding this he played with the Cincinnati Symphony and with the Minneapolis Symphony in Minneapolis and St. Paul. Mr. Schmitz began his tour on Oct. 8 at the Chamber Music Festival in Washington, and since then has been on a continuous concert tour through the South; on the Pacific Coast, and all through the Middle West. Fifteen of the largest cities as well as many of the colleges and universities throughout the country were included on this tour.

Ann Mack Booked in Providence

Ann Mack, Kansas City soprano, who made her official debut on the Atwater Kent series last September as a guest artist with Allen McQuhae, was to give a radio concert under the same auspices in Kansas City, Station WDAF, on Wednesday evening, Dec. 22. Miss Mack is also booked on the Kent series in New York, and will be heard in a concert in Providence, R. I., in the spring.

Harry Kaufman Engaged with Philadelphia Orchestra in Two Concerts

Harry Kaufman has been engaged by the Philadelphia Orchestra to play the piano part in the Bach "Brandenburg" Triple Concerto for violin, flute and piano. Michael Gusikoff and William Kincaid will be violinist and flutist respectively. The dates are Dec. 30 and 31 in Philadelphia, and Jan. 4 in Carnegie Hall, New York.

Cahier Pupil for Philadelphia Opera

Mme. Charles Cahier's Swedish pupil, Esther Bramson-Ruhrseitz, also her assistant at the Curtis Institute of Music in Philadelphia, has been engaged for leading mezzo and contralto roles for next season by the Philadelphia Grand Opera Company.

Fourth "Artistic Morning" Announced

The fourth of the series of "artistic mornings" at the Hotel Plaza, under the direction of Andres de Seguro and S. Piza, will take place on Thursday, Dec. 30, in the ballroom. Cobina Wright and John Charles Thomas will be the principal soloists.

Rochester to Hear Whithorne Work

"Saturday's Child," Emerson Whithorne's setting of poems by Countess Cullen, is to have a performance under the auspices of the Eastman School of Music, in Rochester on Dec. 30.

MANY STUDENTS APPEAR

Master Institute of United Arts Hears First of Season's Pupils' Programs

In the first student program of its season, given on Tuesday, Dec. 14, the Master Institute of United Arts again showed the fruits of broad culture and inspiration. Throughout a program devoted in great part to piano numbers, the students demonstrated their serious training, and an unusual maturity and artistic poise.

It is known that the Master Institute of United Arts has devoted serious attention to the teaching of the blind, but the unusual extent of its work was evidenced in the work of several blind students who appeared. Solomon Phillips, Florence Bleendes, Catherine Cohn and Louise Curcio revealed fine musicianship and understanding of style. An artistry of interpretation coupled with dexterity and excellent phrasing made noteworthy the playing of Pearl Rosenblum, Shirley Reisman, Lillian Pearson and Alice Salaff. The last-named young artist gave one of her own compositions, a "Fairy Tale," written in modern form and showing impressionistic style. Eva Spector in de Beriot's Seventh Concerto for Violin showed ease and fine tone quality. The program was ended by Ida Shafran, Bertha Simon, Harold Trauman and Julius Manney, who, in numbers of MacDowell, Chopin, Rachmaninoff and Chabrier, proved serious and striving students.

The students who appeared are pupils of Maurice and Sina Lichtmann; Esther J. Lichtmann of the piano department and Herman Rosen of the violin department.

Artists Please at Burnham Musicale

Thuel Burnham gave another musicale on Sunday evening, Dec. 12, presenting three more of his pupils: Grace Bender, Mildred Van Wormer and Josephine O'Donnell, assisted by the French baritone, Louis Rigo. Miss Bender and Miss Van Wormer were heard in numbers of Ravel, MacDowell, Arensky, as well as some Chopin compositions. Mrs. O'Donnell played Gershwin's "Rhapsody in Blue," with Russell Wragg at the second piano. All the pianists received enthusiastic applause. M. Rigo sang modern French numbers with abundant voice and splendid art. Mr. Burnham has gone on a short tour and will renew his New York activities the first week in January.

Young Pianist Appears at Franko Concert

Maria Louise Fischer, pianist, was soloist at the young people's concert conducted by Nahan Franko at Temple Israel Community Center on Sunday afternoon, Dec. 19. Miss Fischer, who is less than twelve years old, was heartily applauded in short numbers. The orchestral portion of the list included a movement from Schubert's B Minor Symphony, two "Hungarian" Dances by Brahms and the first "Peer Gynt" Suite of Grieg.

PASSED AWAY

Count Bolko von Hochberg

BERLIN, Dec. 11.—Count Bolko von Hochberg, who wrote under the pseudonym of "J. H. Franz," died recently at Salzbrunn. Count von Hochberg was born in Fürstenstein Castle, Silesia, Jan. 23, 1843. For a number of years he maintained the Hochberg Quartet at Dresden and in 1876, founded the Silesian Music Festivals. In 1886 he was appointed Intendant of the Prussian Royal Opera, in which capacity he was succeeded by Hülsen in 1903. His retirement is said to have been due to opposition to his policies, one of which was the production of Strauss' "Feuersnot." He composed a number of operas and symphonies, as well as smaller works. Among his stage pieces were "Claudine von Willabella," Schwerin, 1864; "Die Falkensteiner," Hanover, 1876. This latter was re-written and produced as "The Werewolf" in Dresden in 1881.

Beatrice J. Parker

PUEBLO, COLO., Dec. 18.—Beatrice J. Parker, daughter of Mr. and Mrs. J. B. Parker, prominent in local musical circles, died recently. Miss Parker was for a number of years secretary in the New York studio of Percy Rector Stevens, with whom she also studied singing. She was regarded as one of the most promising voice teachers here.

New Opera Will Be Based on "Shanghai Gesture"

A NEW opera, based on the play, "The Shanghai Gesture," by John Colton, is being planned by Warner Janssen, composer of scores for musical comedies which have been produced on Broadway, according to announcement made last week. Contracts between author and composer were signed recently to that end. Mr. Janssen was recently reported to be adapting Lulu Vollmer's "Sun Up" as an opera. The production of "The Shanghai Gesture" in its lyric form is designed for next season. The name of Mary Garden was mentioned as a possibility for the principal rôle.

CINCINNATI GREET'S CARPENTER NOVELTY

Schmitz Plays Under Baton of Reiner—Newman Leads "Pop"

By Philip Werthner

CINCINNATI, Dec. 18.—The Cincinnati Symphony, under the leadership of Fritz Reiner, and with E. Robert Schmitz as piano soloist, gave its seventh pair of concerts on Dec. 10 and 11. The following program was splendidly played:

Clavier Concerto in F Minor.....Bach
Fourth Symphony.....Beethoven
Suite from "The Love for Three Oranges".....Prokofieff
(First time at these concerts)
Concertino for Piano and Orchestra
Carpenter
(First time at these concerts)
Waltz, "Southern Roses".....Johann Strauss

The Bach number was played by Mr. Schmitz in a well-nigh faultless manner. The Beethoven Fourth, beautifully played, was very welcome. It is remarkable that this work is not more often given, as it is melodious and in a popular vein, and the slow movement is most beautiful.

After the intermission there came some modern music. The novelties were John Alden Carpenter's witty Concertino—which brought forth an additional display of skill on the part of Mr. Schmitz—and the flippant and dissonant music from Prokofieff's opera.

Strauss' Waltz really belonged in the popular concerts, but was probably a concession to the audience after it had listened to the moderns.

The orchestra's popular program on Dec. 12 was conducted in place of Mr. Reiner, by Alfred Newman, a young musician, who came here from the East. He has a good beat and led very well. Especially good was the last number, by Tchaikovsky. Mr. Newman seems to be a student of Wagner, as he brought out the themes in the opening excerpt from "Die Meistersinger" very well.

Walla Walla Symphony Commences Season

WALLA WALLA, WASH., Dec. 18.—The Walla Walla Symphony gave its first concert of the season recently in the High School Auditorium before a large audience. Mrs. Edgar Fischer, director of the Fischer School of Music, conducted an ambitious program with great success. On the list were the Andante from the Fifth Symphony of Beethoven; a "Ronde d'Amour" by Westerhout; the Angelus from Massenet's "Scènes Pittoresques"; the Wedding March from "A Midsummer Night's Dream." Chaminade's Serenade was played by request, and Brahms' "Hungarian" Dance, No. 6, was excellently interpreted. Gladys Manchester Walin, mezzo-soprano, was soloist. She sang "Know'st Thou That Fair Land" from "Mignon," with artistry, Victor Johnson playing the violin obbligato. Mrs. Walin also sang songs by Willeby, Terry, Pessard and Beach. The personnel of the orchestra numbers fifty-one. These musicians give their services without remuneration. Many of them are professional.

ROSE LEIBBRAND.

Mount Holyoke's Carolers Propagate Peace on Earth, Good Will to Men



Members of the Carol Choir Practising with Dr. Hammond in the Mary Lyon Chapel at South Hadley. They Are, from Left to Right: Lois Armstrong, of Cambridge, Mass.; Dr. Hammond, Laura Holding of Bethlehem, Pa., President, and Louise Munn of Farmville, Va., Secretary of the Choir

SOUTH HADLEY, MASS., Dec. 16.—Four new carols, never given before in this country, will be sung by the Mount Holyoke Carol Choir this Christmas season, while the singers are on the most extensive concert tour they have ever undertaken.

There is an old Franconian carol "Wake, Nightingale," arranged by David Stanley Smith; a Poitevin carol of the fifteenth century, "Noel"; an old Czech carol, "Hearken to Me," arranged by E. Harold Geer; and an old German carol of 1604, "Come, Rock the Christ Child." The program will include, too, the three new carols that were sung last year for the first time: "Down in Yon Forest," from Derbyshire, England, that has in its sombreness something of the old Arthurian tradition; a pathetic Latin hymn of the fifteenth century, "Nuns of St. Mary's Carol," that, voiced without accompaniment, sounds like the echoing and re-echoing of delicate bells; "The Nightingale," a little French carol that applies all the graces of old French love poetry to the Christmas story.

The Mount Holyoke students will sing their very favorite carols, sung so long by them at Christmas time that they have become traditionally associated with the Mount Holyoke Christmas. These are the Old Provencal "Bring a Torch, Jeannette, Isabella," and the last one, "The Carol of the Russian Children," sung in four parts without the organ.

Dr. Hammond, Pioneer

This program represents the life-long research of William Churchill Hammond, choirmaster and organist of Mount Holyoke College. Forty years ago when caroling was little known, Dr. Hammond started on a quest for the perfect carol and the perfect voice to sing it. He began to train the children of the city of Holyoke to sing Christmas carols. But the children's voices, while naïve and clear, were not perfectly suitable, nor were there many Christmas songs of genuine worth available. Dr. Hammond was aided by his brother-in-law, Edward Bliss Reed of Yale University, who obtained an unpublished collection of 10,000 carols in Europe. These carols were taken down from the lips of peasants in many out of the way places, from church choirs, from the community singers, from strolling bands of carolers. These carols are now in the possession of the New Haven Carol Society, which each year publishes eight of the carols but before they are generally available, the Mount Holyoke

Carol Choir introduces them to the public, as they should be introduced—in a fresh burst of song.

College Girls Best Carolers

That young girls are pre-eminently suited for singing the carols is a second favorite premise of Dr. Hammond's. Children have not the intelligence to interpret the Christmas story, he asserts, after repeated trials, and the choir-boys who looked like angels were often pretty "dumb." But the young college girl, with a quick, keen mind, with a clear, naïve voice, including all that innocent quality of children's singing, is the person suitable above all others for the singing of the ancient and simple songs. With this end in view, Dr. Hammond trains the choir, selecting it carefully, with repeated trials and eliminations from the freshman year up, until at Christmas time with the appearance of the Carol Choir only the ninety best voices picked from a college of over a 1000 girls are included.

The first tour of this choir was in 1925. Last year the choir sang in Hartford and in the Town Hall, New York City. This year, under repeated invitations, the choir has again extended its tour and it will appear on Dec. 17 in Hartford, in the Central Baptist Church; Dec. 18 at Town Hall, New York City; Dec. 19 in the Epiphany Church, Washington; and on Dec. 20 in the Pennsylvania Athletic Club, Philadelphia. The initial concert was given in Holyoke on Dec. 10 and the college concert in Mary Lyon Hall, Mount Holyoke on Dec. 12.

The Holyoke Christmas Spirit

The Carol Choir will bring to its city audiences something of the love which Mount Holyoke girls have for Christmas music. Perhaps it is the influence of Dr. Hammond's magnetic personality that this love amounts almost to adoration. As soon as Thanksgiving is past, the college begins to sing Christmas hymns in church and chapel. The influence of the coming holiday is felt in Dr. Hammond's weekly organ recitals on Sunday nights, and when "Holy Night" or the "March of the Magi" is announced there is an audible exclamation of delight in the dimly lit chapel. The Sunday before vacation is begun and ended with song. Early in the morning, long before sunrise, the sophomores steal out of those small houses on the edge of the campus, and gather in the hallways of the larger dormitories, as the strolling bands of carol-singers

used to gather in medieval days, and begin their procession through the corridors. Two by two, clad in long, white robes, hair loose and bound with silver tinsel and stars, carrying lighted candles, they go singing "Hark, the Herald Angels Sing" and "Oh, Little Town of Bethlehem, How Still We See Thee Lie." The upper-classmen are always most quickly aroused and they dash from their beds to stir the sleeping freshmen, to whom the singing always comes as a surprise. To them this angelic procession, in which they rarely ever recognize their sophomore friends, takes on the quality of a dream. One freshman said—a traditional and favorite remark—"I thought I had died and waked up in heaven." The carol-singers, however, having passed through all the houses with their burst of song, having left their gifts of Christmas wreaths and holly sprigs on freshman doors, to assure them that it was not all a dream, skip across the campus to eat their special breakfast of waffles and sausages by daylight.

Christmas Vespers

Christmas vespers end Christmas Sunday. The chapel, lit with candles and hung with greens and wreaths by the same hard-working sophomores, is filled with the entire choir in white cottas and clean, new "dickies," and the visitors that come to the chapel from miles around. Once inside the chapel there is a breathless silence, for the audience will not miss a note of the music. At the end of the evening the audience joins in the choir in "Come, All Ye Faithful," and their emotion swells into a peal of music that might well lift the roof from the chapel.

Plan World Chopin Contest for Pianists in Warsaw

WARSAW, Dec. 5.—As an aftermath of the recent Chopin celebration in this city, an international prize contest for men and women pianists of any nationality, who will play works of that composer, will be held here on Jan. 23. The age of the contestants is restricted to less than twenty-eight years. The chief prize will be 5000 zlotys (about \$600) and a gift from the President of the Republic. The contest was organized by the Frederic Chopin High School of Music here.